

The Picture Show

ANNUAL

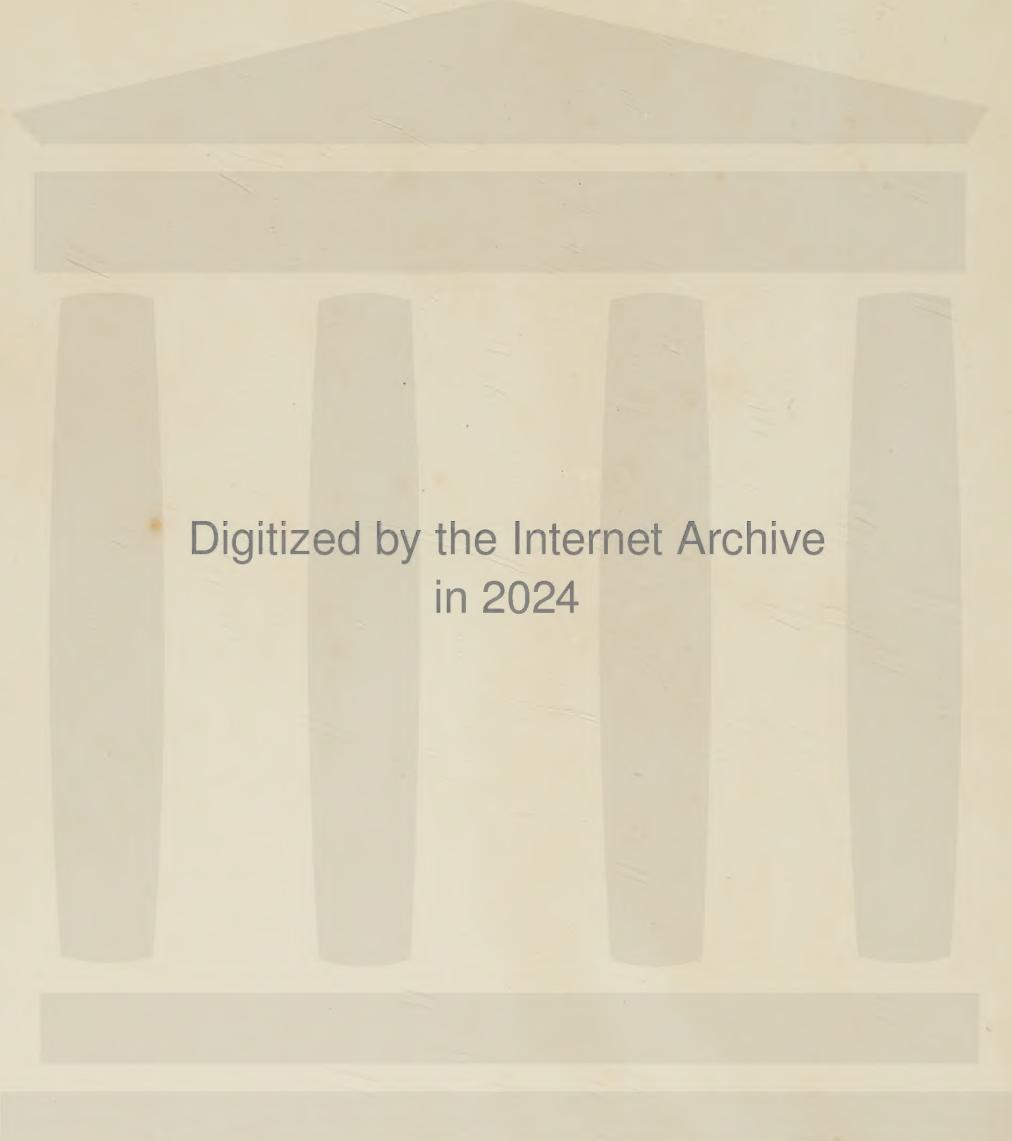
1926



Rudolph
Valentino
& Helena
D'Algy
in "The Sainted Devil"

The
World's
Best
in
Pictures





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Facing page 1

"THE THIEF" STEALS A KISS MORE PRECIOUS THAN PEARLS
Douglas Fairbanks and Julianne Johnston in "The Thief of Bagdad."

(Allied Artists)

Picture Show ANNUAL

The
World's Latest
and Best
PICTURES
LIFE STORIES
and
PHOTOGRAPHS
of
Screen
Favourites





A very talented young man.

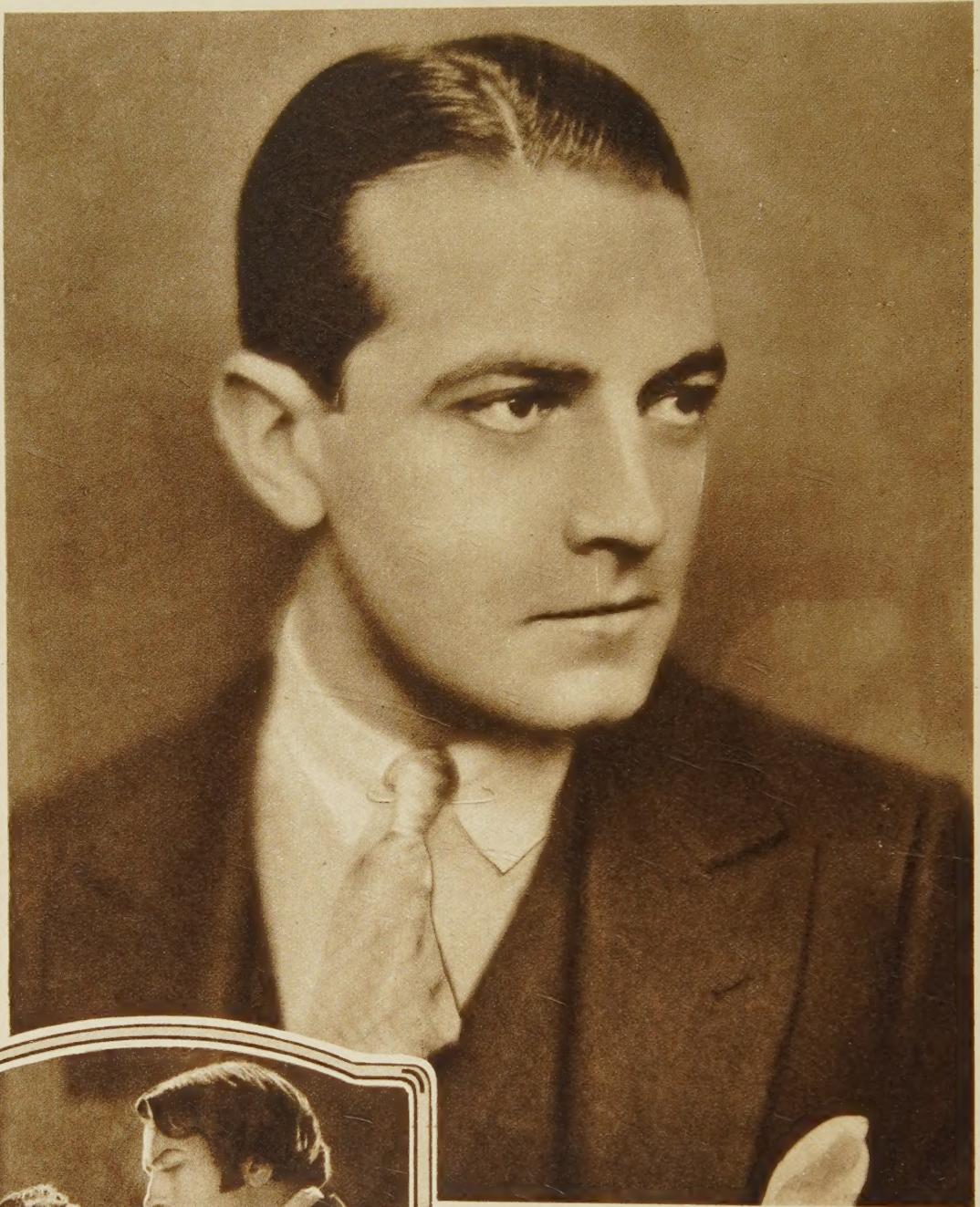
IVOR NOVELLO, as he appears in the title role of "The Rat," the play which was such a success on the stage that he decided to film it. This play is a threefold triumph for him, for besides acting in it on the stage and screen, he was part-author.

On the right you see him with Mae Marsh in "The White Rose," for which D. W. Griffith, with his usual perspicacity, took him to America.





This, of course, is "OUR MARY"—with her curls down her back. Somehow, this is the way one always thinks of her. "Rosita" and "Dorothy Vernon," delightful as they were, fade before the recollection of "Tess of the Storm Country," as you see her on the left, "Stella Maris," and "Pollyanna," and the early films in which she won our hearts.



RICHARD BARTHELMESS used to be the boy who aroused our pity on the screen. Now Dick is a dashing lover (Inset) in one of the finest of his films with Dorothy Gish in "The Bright Shawl." D. W. Griffith gave him two great chances when he was chosen for leading roles in "Way Down East" and "Broken Blossoms."



ALICE TERRY! Adjectives are unnecessary. Whether in her own dark hair, fair wig or white wig, she has our hearts. And, to judge from the picture in the circle, she has Ignatz's also.



Here is Britain's Queen of Laughter—in other words, BETTY BALFOUR. Who, seeing the wistful little smile which she wears in this picture, could believe that she keeps an audience chuckling for an hour on end? She does, though. Inset she appears as Squibs, the Cockney flower girl, her most famous characterisation.



Above is CHARLES SPENCER CHAPLIN, the talented director of "A Woman of Paris," in a merry mood. On the right is Charlie Chaplin, the beloved comedian, as he appears in "The Gold Rush." Which do you prefer?





LEW CODY has brought the playing of suave men of the world to a fine art, for he has been playing them for years. In polished villainy, Lew has few equals.



BEBE DANIELS since four years of age has been known on stage and screen. Her performance as the Princess Bourbon-Conti in Rudolph Valentino's "Monsieur Beaucaire" gave her a great chance to shine.



MARION DAVIES lends her youthful beauty to spectacular photoplays. Among her recent successes are "Yolanda" and "Janice Meredith."



HAROLD LLOYD tries to make us believe that he is a very serious young man, but those who have seen him in "Girl Shy" and "Hot Water" know better. If he really were serious, how could he achieve a laugh like this on the left? No one but a born humorist could do it.

The Progress of Pictures

THE history of the cinema goes back much farther than most people imagine. If we include in the word "cinema" every form of moving or animated picture, we find that a man named Desvignes devised a machine in 1860 which, in a way, made pictures move. But, long before this, Dr. Peter Mark Roget (author of the famous *Thesaurus of English Words and Phrases*) had discovered the principle on which moving photographs is founded.

It would be more correct to say that Dr. Roget stumbled on the discovery. In an idle moment he was staring through the slats of a venetian blind in his drawing-room, his gaze, but not his mind, fixed on a horse and cart that was going up the street. The doctor's eyes moved up and down the blind, and, to his astonishment, the effect was to make the horse and cart appear stationary. A book could be written about Dr. Roget's experiments, but it is sufficient to say that Sir John Herschel, the famous astronomer, was induced by

**The First Discovery—
Many Inventors—When
England Supplied America
with Pictures—The Film
of the Future**



Scene from a Pioneer Screen Melodrama, "The Automobile Thieves."



John Bunny and Helen Gardner in "Vanity Fair." (Vitagraph.) Norma Talmadge as the heroine in "An American's Home." (Blackton)





On left:
*The Parting of the Ways in "The
Covered Wagon."*

Below:
Adolphe Menjou and Edna
Purviance in the film Charles
Chaplin directed, "A Woman
of Paris."



Dr. Roget to devise a toy which made inanimate objects move. This was achieved by a reversal of the venetian blind theory.

Many other inventions followed, and in 1870 the first public exhibition of moving pictures was given in Philadelphia by Henry Heyl. About this time many inventors were busy on animated pictures. Among them was a British inventor named Friese Greene, who, in partnership with a man named Evans, made a machine with which they demonstrated animated pictures. This machine was shown in Greene's shop in Piccadilly in 1887, and caused so much interest that the crowd who stopped to see it obstructed the traffic, and Greene had to remove the machine from his window by order of the police.

This machine, and all others of that period, used glass plates, and it was not till Eastman and Walker (of America) perfected a ribbon of celluloid film that the cinema, as we know it now, became a practical proposition.

Other men made film, but it was Eastman's product that the great Edison used in his machine, the Kinetoscope, which showed moving pictures at the World's Fair in Chicago in 1893.

Later, Robert W. Paul, an electrical engineer, of Hatton Garden, London, made another machine which was the real forerunner of the present cinema. Edison's Kinetoscope only allowed one person at a time to see the picture; Paul's machine threw the picture on a screen so that it could be seen by as many people as could be got in one room, with, of course, limitations in regard to power of projection.

So we may say that although many people had a hand in the making of motion pictures, it was an Englishman who made the first modern cinematograph.

Paul's pictures were shown at the Alhambra for four years, though the original contract was for a fortnight

only. In these days, when America supplies something like 90 per cent of the pictures shown in the British Empire, it is amazing to think that Paul and a man named Williamson once supplied nearly all the pictures shown in America.

EARLY FILMS

Most of these early pictures were just snapshots of scenery and views of ordinary subjects—a train entering a railway station being a popular subject—though even in the Alhambra days Paul made a comedy picture called

"The Soldier's Courtship," which may claim to be the first film love story, since it was *written for the camera*. It was only forty feet in length, and consisted of 640 separate pictures.

In 1912 a decision in the American courts came like a thunderbolt on the makers of pictures in England and on the Continent. This decision gave Edison the credit for having invented the motion picture. How unfair that decision was may be gathered from the fact that the court ignored all the work done by Paul and other people on the Continent. Backed up by the Edison patent rights, a vast organisation was formed under the title of The Motion Pictures Company. This company became an all-powerful trust and ruled the world, so far as pictures were concerned, until its power was broken by Adolph Zukor.

The story of Zukor's fight against the trust is one of the most thrilling chapters in the history of the cinema, but there is no space in this article to mention more than one incident.

ZUKOR'S FIGHT AGAINST THE TRUST

Zukor came to the trust, bringing with him a picture in which Sarah Bernhardt had appeared as Queen Elizabeth. It was easily the biggest picture that had so far been produced, and Zukor was very modest when he decided to ask the big trust only three thousand pounds for it.

But negotiations never got that far, for the trust treated Zukor with great rudeness, making him wait for a long time in a corridor.

When Zukor at last saw the heads of the great corporation he told them that he would not sell them the picture at any price, but that he intended to fight the monopoly.

And it was almost entirely due to Adolph Zukor that the giant trust was broken.

It was Zukor who showed one of the first, if not the first, five-reel pictures. The picture was such a success that Zukor went into the producing side of the business, and soon after founded the company known as "Famous Plays by Famous Players."

In England, Mr. Cecil Hepworth was practically fighting a lone battle against the American picture corporations. He founded a company in 1899, and did more for British pictures than any other producer. But the story of British pictures, after the great start made by Mr. Paul, is one that makes sad reading.

BRITISH PRODUCERS HANDICAPPED

At the moment of writing there are very few British pictures being made. Many causes are responsible for this lamentable state of affairs, but one of the chief handicaps under which our producers have had to labour is lack of financial backing. American bankers saw the great possibilities of the cinema industry and fostered it, but in England the men with money have always been scared of putting capital into the industry.

As things now stand, the huge cinema producing companies in America, owing to the tremendous size of the home market, are able to send films over to England at a price with which the British producer cannot compete.

But, despite this and other serious obstacles, there should be a future for British pictures if the industry

could be organised on the right lines. To fight successfully the big American corporations British producers will need millions of money, but equally important will be the presence of producers and directors who have vision and courage.

At the present time the British picture-going public is practically compelled to see just what pictures America likes to send over, and many of these are decidedly *not* what our public want.

A STEADY IMPROVEMENT

When we consider that the photo-play as we know it to-day has not been in existence much over ten years, we must admit that great progress has been made. Those early Western pictures and custard-pie comedies were terrible productions, and it seems wonderful now that they ever drew people to see them. The picture halls, too, were the last word in discomfort; dirty and often evil smelling. Contrast them with the picture theatre of to-day, artistically designed, hygienic, and comfortable. Instead of the one-man band at an out-of-tune piano, we have a magnificent orchestra. Indeed, one might say that the music at a first-class picture theatre is almost worth the money charged for admission. It would be hard to find any fault with the modern picture theatre.

In the matter of plays the improvement is, unfortunately, not to be compared with the manner in which they are presented. Sickly sentimentality, impossible stories, the stressing of sex problems, are blots on the present-day photo-play.

Pictures with these defects can never be artistic. They are inane, vulgar, and altogether unhealthy. It is true they often make big money, but it would be interesting to see a box office account of the most successful of these salacious plays compared with that of clean pictures like "The Covered Wagon," "The Thief of Bagdad," or "The Four Horsemen."

These latter films, and many others, have proved that clean pictures can make big money, and in that fact lies the great hope for the continued progress of the cinema. And undoubtedly steady progress is being made.

It was once thought that no music-hall could be run successfully without comedians who depended on smutty jokes for their laughs.

Stoll's answer to this was to build the Coliseum. That place of entertainment is still going strong; others, conducted on different lines, have closed down.

The critic of the salacious or the stupid film is labelled by the men who make money out of such pictures as a "Goody-goody" or a "Highbrow."

There is no sense in this.

Nobody wants grandmotherly legislation of the cinema. The photo-play, like the stage play, should never be afraid of dealing with the real problems of life. It would fail in its mission if it buried this issue. But there is no need to drag in the worst phases of life just to tickle the palate of the degenerate.

Films are still full of faults, but it is very heartening to those who believe in the picture play to know that progress is being made in all directions. Before this Annual is published again I venture to say that we shall be seeing better pictures.

EDWARD WOOD.

The Five Stages of Love as Told by the Screen



The Introduction. *Claire Windsor, Norman Kerry,
and Hobart Bosworth.*



The First Kiss.
*Pola Negri
and Rod La Rocque.*

Attraction. *Marguerite de la Motte,
Cullen Landis, and Huntley Gordon.*



Flirtation. *Betty Compson and Adolphe Menjou.*



Wedded. *Gloria Swanson and Huntley Gordon.*

THIS IS RUDOLPH VALENTINO

A Slumbering Volcano Aroused only by the Fire
of Love

How the Screen's Most Popular Lover Trod
the Path to Fame

RUDOLPH VALENTINO has related that in his early film days he once tried to sell the story of his life as a scenario, and that it was rejected as being "too wild and improbable." Certainly he will never appear on the screen in a more thrilling and adventurous drama than that in which he has figured as the principal in real life.

Born in the little village of Castellaneta, which lies at the "heel" of Italy, on May 6th, 1895, our hero was christened Rodolfo Alfonzo Raffaelo Pierre Filibert Guglielmi di Vanentina d'Antonguolla. Rudolph Valentino, however, is good enough for us.

The real surname in the family is Guglielmi, which was borne by Rudolph's father, Giovanni Guglielmi, first a captain of Italian cavalry and later a veterinary surgeon. The mother of the future film star was the daughter of a learned Parisian doctor, Pierre Filibert Barbin.

Lost by an Inch

VALENTINO was eleven years old when his father died. From his earliest childhood days the boy cherished an ambition to follow in his footsteps by becoming a cavalry officer, and spent two years of his

*With Alice Terry
in "The Four
Horsemen of the
Apocalypse."*



With Nazimova in "Camille."



Rudolph wore a monocle in "The Conquering Power."

*With Bebe
Daniels in
"Monsieur
Beaucaire."*

education in military schools. Unfortunately—or fortunately—his ambition was not to be realised, for by the time he reached the age of fifteen and looked to commence his army training, it was found that the comfortable little fortune left by his father was too depleted to allow of his taking up a position which requires money to maintain and in which the pay is small.

The Royal Naval Academy appeared to offer a compromise to the disappointed boy, and to this end he settled down to hard study and physical training. But Fate, in the form of an inch short in the necessary chest expansion, stepped in on the fateful day of examination, and prevented candidate Guglielmi from passing the physical test.

The boy was broken-hearted, and the only thing that consoled him, so he said years later, was the failure of another boy by half an inch.

A Scientific Farmer

IF Valentino hadn't had a very sympathetic and understanding sort of mother, things at this stage might have gone badly with him.

As it was, when he arrived home, full of grief over his failure to be accepted at the Royal Naval Academy, she told him that she had never really liked the idea of his becoming a naval officer, which to her seemed too dangerous a calling, and that she was quite delighted that he had not been accepted. On the other hand, Italy was in urgent need of scientific farmers—why not go to the Royal Academy of Agriculture and study to become one?

The suggestion appealed to Rudolph, and he acted upon it, to such good purpose that he graduated from the Agricultural Academy with the highest honours of his class—a success that gave his mother tremendous satisfaction.

The Calf-Love Period

IT was during this period that Valentino came to know the tortures and delights of calf-love, which can be so beautiful and yet so comic. According to his own testimony, young Italians are always in love, and he was no exception.

In this state of romance he heard the call of Paris—and obeyed. For several months he enjoyed the delights of that alluring city, and became a little vain of his social successes, until lack of money brought him severely back to practical things. After receiving financial reinforcements from home, he went to Monte Carlo with the idea of retrieving his fortunes, but, like many others before him, he was obliged to return home at the end of a few weeks with empty pockets and a wiser head.

After these youthful escapades, Valentino's family thought that the best thing he could do would be to go and try his luck in America, a decision with which Rudolph did not disagree, since it seemed to offer ample prospects of adventure.

Accordingly, on December 9th, 1913, with the sum of about 4,000 dollars, which his mother had got together, in his pocket, he set sail for America, arriving at New York on December 23rd.

Adventures as a Gardener

THROUGH the Commissioner of Immigration, to whom he showed his diploma from the Italian Academy of Agriculture, Valentino secured his first American job with Mr. Cornelius Bliss, Jr., who had just built a country place in



As "The Sheik."

On top, as an Eastern Prince in "The Young Rajah." In circle, as himself. On left, as Julio in "The Four Horsemen of the Apocalypse."

Jericho, Long Island, where he wished to have Italian gardens laid out. The young Italian, who was only eighteen years old, was only too thankful to accept. But at eighteen spirits run high, and a boyish prank, which ended in an accident to a workman's motor-cycle, ended in his dismissal.

His next job was on the estate of a New Jersey millionaire, where, to his intense surprise and mortification, he was put on manual labour. After enduring two weeks of this sort of thing without receiving any pay, he went to his employer, who curtly informed him that he intended paying him fifteen dollars a month with board and lodging. This, not unnaturally, was not to Valentino's liking, and, taking his two weeks' salary, he promptly left.

Feeling regretful of his pranks while in the employ of Mr. Bliss, he next went to that gentleman, made him full apology, and begged for another chance, and Mr. Bliss gave him an introduction to the park commissioner, through whom he was engaged as an apprentice landscape gardener in Central Park, until the time when he would be able to pass the examination and take a regular position on the park staff.

All might have been well had Valentino been an American, but when it came to passing the test and registering for the park position, he was told that only American citizens were eligible for city jobs. Moreover, he was informed that it would take five years to become a citizen!

The Blackest Period of His Life

THEN followed the blackest period of Rudolph's life. Hunger, loneliness, roofless nights—these became his common lot. In two months necessity made him change his rooms four or five times. One scorching day he walked five miles to seek work; then, refused, walked five miles back to his room. His trunk was in the hands of his landlady because he could not pay her, and when, his feet bleeding, he asked permission to change his shoes, she refused.

Rudolph is an expert fencer as we saw in "Monsieur Beaucaire."



His favourite dog goes for a ride with his master.



Rudolph can "stroke" a boat to victory as we noticed in "The Young Rajah."

Dancing Days

HOW long this deplorable existence—maintained only by such casual jobs as polishing or sweeping—might have gone on, had not a friendly Italian intervened, does not bear thinking about. This Italian, himself a derelict, not only shared his food and lodging with Valentino, but gave him a good lecture into the bargain. "You've got to go the limit," he said. "You'll have to beg for a chance."

Acting on this advice, Rudolph made application to a player in the orchestra at Maxim's, who in turn advised him to apply to the head waiter, late of Bustanoby's, where, in his first and happier days in America, Valentino had often dined.

Fortunately Rudolph had had some dancing experience, and, through the waiter, to whom in times past he had given many a good tip, was engaged as partner for the lady guests whose escorts could not dance. In return he received his meals and a room with a Victrola where he could give dancing lessons. In this way, he was told at the outset, he would have plenty of chances to make a little money.

Better than the "little money," he made two friends—or, rather, renewed two friendships. The first friend, a man, offered to be his first pupil for dancing lessons, and advanced him thirty dollars, with which he redeemed his dress suit, dinner coat and evening overcoat from the pawnshop.

The other, a girl, gave him an introduction to the well-known dancer, Bonnie Glass, who at that time was requiring a new partner. She engaged Valentino, and a highly successful round of engagements, and two tours, followed, as well as dances given by Miss Glass at two establishments run by herself.

Valentino remained with Miss Glass as her dancing partner until she married and retired, after which he accepted an engagement to tour in the same capacity with Joan Sawyer.

Musical Comedy and Business

STANGELY enough, he had never liked dancing as a profession, and hearing that California offered great opportunities for farming, he decided to get to the Golden State via a musical comedy which was going to the coast. The show failed, but he received a ticket to San Francisco. Here he met an old gentleman who, from much experience of the agricultural world, dissuaded him from his intention, and advised him to stick to the theatrical profession until he had saved enough money to invest in land of his own. Following this advice, Rudolph joined another musical comedy, at the end of which engagement he tried his hand at selling gilt-edged securities, a business career which was quickly nipped in the bud by the Liberty Loan Drive. He then decided to go to Hollywood and try his luck in motion pictures.

Norman Kerry's Advice

DURING the summer he had made the acquaintance of Norman Kerry, at that time representative of his father's business, a leather goods house. Business was not very congenial to



With Natacha Rambova saying good-bye to England during his recent holiday. In circle, having his hair dressed in the studio by his dresser. Below a studio study.



Kerry, and acting on Valentino's suggestion, he tried motion pictures. The next time the two young men met, Kerry was leading man for Mary Pickford in "The Little Princess," and scenes were being shot at San Francisco. It was then Norman's turn to advise his friend to try motion pictures, and though Valentino didn't act on the suggestion at the moment, later, when business failed, he followed it up. The transportation problem was solved by his travelling to Los Angeles with a theatrical company, and when he arrived at the movie city he was met by Kerry himself.

Ups and Downs in Hollywood

ALTHOUGH he was well-known as a dancer in New York, Valentino found that in Hollywood he was an unknown quantity, and that he must start all over again.

His first job was as an "extra" in Emmet Flynn's production, "Alimony," in which film, by the way, he met another famous "extra"—Alice Taffe, who later became Alice Terry.

Following this modest job, Valentino again found himself out of luck, and tramped from studio to studio without getting any work whatever.

Then he ran into Flynn again, and through him got the part of a "heavy" in "The Married Virgin." Another workless period ensued, after which he was glad to play another "extra." Then he ran across Mae Murray and her husband, Robert Leonard, who had known him in New York. Engagements with Miss Murray in "The Big Little Person" and "The Delicious Little Devil" followed.

Next came two Paul Powell productions, "A Society Sensation" and "All Night."

A bout of influenza interrupted Rudolph's screen activities for a time, and when he got about again he found there wasn't a chance of returning as a leading man. Finally he thankfully accepted a "bit"—the "bit" being an Apache dance—in "The Rogue's Romance," with Earle Williams.

His next engagement was in support of Dorothy Dalton, though, after the picture had been edited, he found himself in just one scene. However, he had earned 75 dollars a week, and was correspondingly grateful.

Working for D. W. Griffith

THROUGH Paul Powell, Valentino met D. W. Griffith, who engaged him to play the "heavy" in "Out of Luck" with Dorothy Gish. Later he was engaged by the great producer to dance with Carol Dempster in a prologue, at the presentation of "The Greatest Thing in Life," in Los Angeles; and when "Scarlet Days" had its special presentation, was engaged to do a dance as a prologue.

Afterwards he played in "Once to Every Woman," with Dorothy Phillips; "Passion's Playground," with Katherine MacDonald (in this film he and Norman Kerry played brothers); "The Great Moment" (which must not be confused with the Gloria Swanson film of the same name); and "The Fog," with Eugene O'Brien.

The Turning Point—and Fame

BUT the film which indirectly was to prove the turning point in Valentino's life was not one of those just mentioned, but one in which he had so small a part that he thought nothing of it at the time. This was "Eyes of Youth," starring Clara Kimball Young, in which he played the "heavy" in the third episode.

June Mathis, who wrote the scenario of "The Four Horsemen of the Apocalypse," chanced to see Valentino for the first time in "Eyes of Youth." So impressed was she by his work, that when "The Four Horsemen" was about to be made, on the strength of this one performance alone, she went to New York with the express purpose of engaging Rudolph for the role of *Julio*, with what astounding success all the film world knows.

From "The Fog" Valentino went straight to the cast of "The Four Horsemen," but he might never have done so had it not been for that small part in "Eyes of Youth"!

Past, Present and Future

DURING the making of the picture which was to bring him worldwide fame, Valentino worked for 350 dollars a week. At the same salary he played with Alice Lake in "The Uncharted Sea," and with Nazimova in "Camille." During "The Conquering Power," another June Mathis-Rex Ingram production, he received 400 dollars.

Leaving Metro, he went to Famous Players-Lasky, for whom he played in "The Sheik" and in "Moran of the Lady Letty." "Beyond the Rocks," brought his salary up to a thousand dollars. Then came "Blood and Sand" and "The Young Rajah."

By the time "The Young Rajah" was completed a disagreement between Valentino and Famous Players-Lasky had arisen, in consequence of which the star made his memorable decision to leave the screen until such time as a satisfactory arrangement should be made. Following a considerable period occupied by dancing engagements and travel, the breach, happily, was healed and matters amicably settled, after which Valentino made a triumphant return under the Famous Players-Lasky banner in "Monsieur Beaucaire."

His Role in Private Life

VALENTINO is a pretty good business man—he has known too much of struggle and privation not to have developed a sound sense of practical values and kept a clear, well-balanced head on his shoulders. That he can and does dream, however, is exemplified by his recently published book of poems called, appropriately enough, "Daydreams." Nor does the wearing of perfectly tailored suits, such as any other well-dressed man would affect, interfere with his fondness for the silk garments of Chinese pattern and design which he wears in the privacy of his own home.

MAY HERSCHEL CLARKE.



Mary Hay

A LITTLE ELF

THERE is something very elf-like about little Mary Hay. She is a mite of a girl, scarcely five feet in height, with deep-set grey eyes, and a round, chubby face.

When she is dancing, more than at any other time, she gives the impression of a little fairy who has become visible for the delight of mere mortals.

Her speech is just as abbreviated as she is. She talks in short, clipped sentences, cutting out all unnecessary embellishments, and goes straight to the point.

In everyday life she wears the simplest of clothes, and there is nothing about her that gives the impression of a great actress. Her simple and becoming little frocks might have been bought in the junior department; and another thing that strikes you immediately you see her is the noticeable absence of jewellery.

Mary has not done a great deal of picture making; her stage work will not allow her much time for it. She has, however, appeared in one or two films. You may remember that she was selected by D. W. Griffith to appear as the principal dancer in the German dug-out scene in "Hearts of the World." Then she played in two old Fox films, "Eastward Ho" and "Kitty Mason."

When D. W. Griffith was selecting the cast for "Way Down East" he gave the role of David Bartlett to Richard Barthelmess, and Mary Hay was assigned to the ingenue part of Kate Brewster.

It was during the rehearsals of "Way Down East" that the romance between the two young players began, and they were married in New York in June 18, 1920. They have one little daughter, Mary Hay, junior.

After "Way Down East" Mary Hay did not play in another film until "New Toys," in which she appears with Dick again.

A DREAMER

GARETH HUGHES is one of the dreamers of life, a visionary, and it is to be doubted whether the realities of life ever touch him.

If you saw him in the screen version of Barrie's "Sentimental Tommy" you came nearer to knowing the real Gareth Hughes than at any other time. Gareth himself says "I am Sentimental Tommy."

His work is the greatest thing in his life, and he takes a child-like pride in it. His tastes are extremely simple; the height of enjoyment to him is a day in the country, where he can enjoy the fresh air away from all the noise and bustle of the city. He doesn't like crowds, he just likes to be alone.

Anybody who talks with him finds it a difficult thing to guess his age. One moment a boyish remark makes him appear about eighteen, but this will be followed soon after by another that seems to come from a philosopher as old as the world.

He loves languages, music, painting, architecture; and poetry is his chief hobby. He writes really beautiful poems—flights of imagination both colourful and daring.

Gareth Hughes is a Britisher, for he was born in Wales. He was only fifteen when he toured England with a Shakespearean company, and although he was so young he played many roles. In "Hamlet" alone he played the King, the Ghost, and the First Grave Digger.

It was in 1913 that he went to America with a company of Welsh players. He acted on the legitimate stage over there for some little while before he appeared in films.



Gareth Hughes



Ruth Clifford.

Her Work and Recreation— The Pictures

RUTH CLIFFORD is an inveterate picturegoer—and this despite the fact that she is almost always working in pictures all day. There are few of us who can show so much regard for our work that we make it our recreation as well. And Miss Clifford is a regular "movie fan" as well. She is an ardent admirer of some of the stars, chief among them being Alla Nazimova, who is her greatest favourite. In fact, she tells a story how one evening, when she went to the local pictures to see one of her own films, she simply didn't see a single bit of it, just because Alla Nazimova was sitting in front of her!

"It would have been too dreadful for words if she had said something scathing about my film," Ruth said. "But she didn't. In fact, I overheard some very nice remarks about my work, and they have been an incentive to me ever since."

Ruth, of course, is a very artistic girl. She's a perfectly wonderful dancer, and a very clever 'cello player. Right from her babyhood has she studied dancing, and possibly would have become a stage dancer if she hadn't played "Peeping Tom"! This was a regular daily game of Ruth's. Coming home from school she used to peep through the cracks in the fence of the Edison studio and eagerly watch the actors. And one day someone of importance happened to see her, and, instead of reprimanding her, offered her a chance to work in one of the films. Cannot you imagine the delight of this little girl? Since then she's worked diligently in picture after picture, until now she is an acknowledged star.

All Because of a Dress Suit

IF it hadn't been for a certain dress suit, there is every possibility that one of the foremost favourites among our screen actors would never have got his chance, and therefore become the universal favourite he is.

Jack Mulhall had tried his hand at many different jobs before he finally went into pictures. He had a naturally adventurous spirit, and thought that pictures would give him scope for his enterprise.

With no experience of which to boast he was just pushed into the crowd, and there he might have stayed if it hadn't been for the dress suit.

"Has anyone here a dress suit?" asked the director one fine morning. Jack stepped forward. He had bought one in a fit of extravagance some little time beforehand. The dress suit meant a part—and the part meant a chance, which you can be sure was not neglected. Thus started his real picture career.

Jack Mulhall is a truly romantic fellow, and he maintains the spirit of his parentage, for, although born in New York, both his mother and father were Irish. Jack has encountered some weird and wonderful experiences in his lifetime.

Once he became the hypnotic subject for a show for Captain Shelby, the handcuff king—and after a few passes over the eyes would pick strawberries out of the air and perform other marvellous tricks. Another time he became the "weight" for Lester the Great in his strong man lifting stunts. From circus to stage, and from stage to cinema he roved, finding his forte in the last-named profession.

Jack Mulhall





Ernest Torrence

Villainous but Lovable

FATE sometimes plays strange pranks with a man's career.

For twenty years Ernest Torrence played on the stage in comic operas and musical comedies, both in America and over here. (It was, by the way, nearly twenty years ago that he played in London at the Savoy and Gaiety theatres.) Although he had played in this type of role for so many years, he was suddenly turned into a "villain" for the screen.

The director who was casting "Tol'able David" offered the role of the rough mountaineer, Luke Hatburn, to Ernest Torrence, and told him he would have to make life generally miserable for Richard Barthelmess in this film.

"Why, man!" exclaimed Torrence, with injured amazement. "I'm a comedian!"

"You're a demon," said the director, and a demon he has had to be ever since.

In private life there could be nobody less like a villain than Ernest Torrence, and when his wife first saw him on the screen as a "bad man" she was afraid that people would think he was really like that. She went home and cried. She said everybody would hate him and she couldn't bear it.

She was all wrong, however. Picturegoers took Ernest Torrence to their hearts, and in spite of his villainy they applauded him every time he came on the screen.

He has become what is often called "a lovable villain." This is probably because he hates to play the role of a mean man.

"For a bad man there is hope," he always says; "but for a man who is petty and mean——" here a shake of his head conveys all he is thinking.

Ernest Torrence is a man of remarkable personal charm. He is kindly and sincere. He has rugged features, with fierce black eyebrows and compelling brown eyes. It is quite probable that it was his fierce eyebrows that first made a director think of him in connection with villain roles.

A Girl with "Pep"

THE slang term of "pep" aptly describes Phyllis Haver's principal and most charming characteristic, and it was this quality which obtained for her her first job.

Strangely enough, this job was in a picture theatre. Phyllis was only a schoolgirl when she thought that a good way of turning her musical gifts to advantage would be to play the piano that constituted the theatre's "orchestra."

A youth who was a schoolmate of Phyllis' had the job at that time, and one evening when he wanted to run out and buy some cigarettes, he got her to "sub" for him. Her playing attracted the attention of the manager of the theatre, who liked the "pep" that she put into it. The youth was thinking of leaving as he had a chance of something better, so the manager offered the job to Phyllis.

Now this little lady happened to play by ear, and at that time she had a limited repertoire of fifteen tunes. As she had to be in constant attendance at the picture theatre, she had no opportunities of hearing new popular songs and thus extending her repertoire to even sixteen selections! The result was that Phyllis held the job until the manager began to be tired of the same tunes.

"I played those fifteen pieces," Miss Haver often says, "until I was as sick of them as the boss; then I turned them around and played the sad music for the comedies, and the gay music for the 'sob stuff.' Then the boss called for help, and that was the finish of my career as a picture theatre pianist!"

For a long while Phyllis Haver was one of the most famous of the Mack Sennett bathing beauties, but when she turned her back on this type of work she tried the other extreme, and appeared in very dramatic roles. Her first part of this nature was the pathetic character of Polly Love in the screen version of Sir Hall Caine's "The Christian."



Phyllis Haver



Wallace Beery.

A Veneer of Villainy

IF you had suggested to Wallace Beery a dozen years ago that he should play a deep-dyed villain he would have stared at you with astonishment and decided that possibly your brain was a little weak or that you were suffering from sunstroke. Certainly he would never have regarded the suggestion seriously, for at that time he was directing and starring in the old Essanay comedies, playing the part of a Swedish hired girl. In this role, Wally's feet ranked second only to Charlie Chaplin's, and his ingratiating smile second to none. Before that he played in comic opera, so that his screen villainy is a later development. It began, as a matter of fact, in 1918, when Marshall Neilan sought a suitable exponent of a brutal German officer in "The Unpardonable Sin." And acting apparently on the saying "Once a villain, always a villain," directors have, with very few exceptions, cast him for villains ever since.

But Wally's villainy is merely a veneer. At heart he is still a comedian; and this peeps through practically all his screen villains, making them more rascally than bloodthirsty, though some have been very black indeed, while he often steals the sympathy which should rightly belong to the hero.

Wally himself prefers roles like that of Richard Coeur de Lion in Douglas Fairbanks' rollicking "Robin Hood," which is his favourite, and his ambition is to play Henry VIII.

Villains off the screen are as fascinating as they are on, for they are always the direct antithesis of their roles, and it is interesting to try and fit the two together. Wallace Beery's villains have a sense of humour—some are almost likeable. And Wally himself is very likeable. He is genial and easy-going, and can entertain by the hour with rare anecdotes about everyone in filmland.

From Musical Comedy

JOAN LOCKTON started her very promising career under a handicap. When she sprang to fame overnight opposite Matheson Lang in "White Slippers," the critics were so pleased with her work that one or two even went so far as to call her the "English Mary Pickford." Now this phrase has been used to describe so many incapable artistes that it immediately conjures up a vision of golden curls, a pretty face, and very little brain; and it is complimentary neither to Mary nor to Joan.

Joan is not in the least like Mary Pickford. She certainly has beautiful golden hair and something of the same deft assurance in the handling of her roles, but there the resemblance stops. Joan Lockton has a decided personality, and her work on the screen is distinctly individual. There are probably crowds of girls on and off the films prettier than she is, but the reason for her success is—brains. Beneath her golden hair Joan has a very clever brain, and she uses it all the time. This, coupled with her sympathetic nature, enables her to "live" any character she plays and to extract the last ounce from it.

It is also very helpful to the director with whom she is working, for she seems to know instinctively what is required of her, and thus saves the wearying re-takes which steal the time and send up the expenses of the production.

She was born in Kennington twenty-one years ago, not a stone's throw from Charlie Chaplin's birthplace, and at the age of nine was quite an accomplished dancer.

Like many of our English screen artistes, Joan migrated from musical comedy, in which she started when she was only fifteen. She much prefers screen work, and, although she did not object to touring with theatrical companies, she says it cannot compare with the "touring" afforded by films—to locations. Picture work, she says, takes one out into the open country; theatre work takes one only into towns.



Joan Lockton.

The Art of "Making Up" QUARRELS, NOT FACES



"To err is human; to forgive, divine," says Hope Hampton to Conrad Nagel in "Lawful Larceny."



"End a quarrel with a kiss," says Gloria Swanson to Ben Lyon in "Wages of Virtue."

"No man can resist a woman if she says she is sorry," says Constance Talmadge to Antonio Moreno, in "Learning to Love."



"Whisper you love her, and see her smile," says Mahlon Hamilton to Bebe Daniels in "His Children's Children."



"Take her to your heart," says Lewis Stone to Helene Chadwick in "Why Men Leave Home."



"If he insists on being angry coax him to smile," says Marie Prevost to Ronald Colman in "Tarnish."



Ramon Novarro and Barbara La Marr in "The Prisoner of Zenda."

FILMS THAT MADE THEM FAMOUS

How Some Screen Stars of To-day First Began to Shine

I SUPPOSE it's a shocking confession to make, but not till some years after it was first released did I see "The Birth of a Nation." In a way, I'm glad it was so, for thus I was enabled to compare that early Griffith masterpiece with the "super" productions of the present time. Somewhat, I must own, to the detriment of the latter. For if "The Birth of a Nation" proved one thing more than another, it was that it is acting, and not settings costing thousands upon thousands of pounds, that lifts a film a long way above its fellows.

By this I do not mean to suggest that no fine screen acting is to be seen to-day. What I do mean is that, with all its lavishness and technical development, the modern photoplay rarely treats us to an exhibition of dramatic art which can truthfully be said to conform to so high a standard as that displayed in "The Birth of a Nation."

The Triumph of Walthall and Mae Marsh

In this amazing picture it was not a question of one outstanding performance, but of several. Think of the

people who were in it! Mae Marsh, Henry B. Walthall, Lillian Gish, Wallace Reid, Walter Long—these immediately come to mind.

As the young blacksmith Reid got his first real chance, though I suppose we must say that his first great hit was made in "Carmen," with Geraldine Farrar. His love scenes with the great prima donna and film star are talked about to this day.

Lillian Gish gave a very tender performance in "The Birth of a Nation," while the reverse of tenderness was so powerfully portrayed by Walter Long that his *Gus* immediately brought him into the front rank of screen villains of the deepest dye! But the two people whose work stood out above that of everyone else were Walthall and Mae Marsh. The former's *Little Colonel* at once stamped its creator as one of the greatest actors, if not the greatest, on the screen, while the heartrending pathos of Mae Marsh's performance as the *Little Sister* won her universal recognition as an actress of genius.

Connie's Famous "Mountain Girl"

It has often been said that to read the cast of "Intolerance" is like running through a "Who's Who" of the stars, and certainly if I were to dwell on all the now-famous players whom that picture helped to celebrity, I should find my space gone in no time. So, putting aside Lillian Gish, Mae Marsh, and others who had already acquired a certain film reputation, I must content myself with the outstanding case of Constance Talmadge, whose *Mountain Girl* raised her from the obscurity of being known chiefly as "Norma Talmadge's kid sister," and proved the first step to stardom.

"The Little Seamstress"

Norma Talmadge had already started upon the glory road when Connie achieved her first real success, as we have just seen. Strangely enough, it was in the same role that Norma Talmadge and Florence Vidor achieved fame—the little seamstress in "A Tale of Two Cities." Norma appeared with Maurice Costello in the Vitagraph version, made by J. Stuart Blackton, and Florence with William Farnum in the Fox picturisation, produced years later.



Edna Purviance, Carl Miller, and Adolphe Menjou in "A Woman of Paris."

marvellous work, and can trace that work back to such early Griffith times, that it is a little difficult to put one's finger on the exact spot where Fame marked her for its own.

The problem is much simpler in the case of Dorothy Gish, who, as most people are aware, came into her own as a comedienne in the role of *The Little Disturber* in "Hearts of the World." Prior to that picture, Dorothy had been jogging along as a serious actress, without much prospect of getting anywhere in particular. Griffith's decision to give her a comedy part proved her film salvation.

A Glimpse of Genius

It is interesting to recall that it was in "Hearts of the World" that Erich von



Richard Barthelmess and Lillian Gish in "Broken Blossoms."



On left:
Norman Kerry and Mary Philbin, both of whom were made in "Merry-Go-Round."



On right:
Nita Naldi came to the front with Rudolph Valentino in "Blood and Sand."

The Gish Sisters

Most people, I suppose, consider that Lillian Gish scored her most sensational triumph in "Broken Blossoms"—the picture, by the way, which recorded smashing successes by Richard Barthelmess and Donald Crisp—but, of course, Lillian was already known as a remarkable actress through her work in "The Birth of a Nation," "Intolerance," and "Hearts of the World." Like Mary Pickford, through whose kind offices she and Dorothy obtained their introduction to the screen, Lillian has done so much

Stroheim, the great actor-director, gave a glimpse of the genius which later was to dazzle the whole film world. His brilliant "bit" was registered in the scene in which he entered the cellar with the French refugee woman, to conduct a roll-call of those who were to be deported. His famous Teutonic bow and his equally famous look of mockery even then were in evidence.

In this picture little Ben Alexander rose to fame on the strength of the scene in which he cried by his screen mother's grave.

Weeping Her Way to Fame

If Dorothy Gish owed her success to a comedy role, Zasu Pitts achieved hers through her ability to cry in such a way that even a heart of stone would melt at the sight! At the studio where Mary Pickford was to make "The Little Princess" Zasu had been hanging about for days, in the hope of getting a chance, however small. She cut such a quaint, woebegone little figure, that she aroused an assistant director's mistaken sense of humour. Zasu began to cry, and was still crying when Marshall Neilan came along. "Micky," whose heart is by no means of the stone variety, was so touched at the sight that, by way of consolation, he gave Miss Pitts a tiny "bit" in the picture. Zasu, however, showed such ability that the "bit" was soon enlarged, and when "The Little Princess" was shown to the world, she woke one morning to find herself famous.

It was Neilan, I may here add, who gave Colleen Moore, the screen's most famous portrayer of flapper roles, a part that helped her greatly along the road to fame. It

was a dual role, in "Dinty," in which she showed her versatility by playing a light-hearted girl and a sorrowful elderly woman. Colleen began her film career under Griffith's direction, appearing in "The Bad Boy," "The Old-Fashioned Young Man," and "Hands Up," but it may be said that it was Neilan who first "saw" her stellar possibilities. Then she scored heavily in the flapper part in "Flaming Youth," directed by John Francis Dillon.

Blanche Sweet was, you will not need reminding, another Griffith player. It was in his "Judith of Bethulia" that she scored her first big success.

"The Tilly Girls"

Two years before Mary Pickford commenced her screen career, Alma Taylor's historic association with the Hepworth Company began. This was in 1907. Both she and Chrissie White, the other actress destined to become famous under the Hepworth banner, were just school girls when they made their screen bow. Alma, who first played in short comedies, had her first part of any note as *Nancy*, in "Oliver Twist." Of the later films in which she appeared in the feminine lead, "Comin' Thro' the Rye" was the most famous.

Chrissie White, whose screen debut was made in "For His Lady's Sake," had her first real part in a picture made in 1909, the title of which I cannot now recall. This was just a little offering of 700 feet. Her first "long picture," as we used to say in those days, was "Captain Jack, V.C.," made in 1912. I hardly know which of Chrissie's many successful films to name as her best, but I suppose among the favourites we must mention "Broken Threads" and "The City of Beautiful Non-sense," two of the numerous films in which she shared honours with Henry Edwards.

I wonder how many of my readers who have seen the more recent films of these two famous British screen stars remember them in the days when they were known as the Tilly Girls, through a series of films in which they appeared as such?

"The Dear, Delightful Villainess"

Violet Hopson, whom Chrissie White introduced to the screen, also started with Hepworth's, with whom she remained for just over three years, in that time becoming known as the "dear, delightful villainess." After she went to Broadwest in 1915, she ceased to be a "heavy," and undertook sympathetic roles. It was in a part of the latter description, *Lady Ware*, in "The Ware Case," that she made the first of her really big hits.

Henry Edwards and Florence Turner

Henry Edwards, as most folks know, made his first screen success, and, incidentally, his film debut, as *Fritz* in "The Man Who Stayed at



Florence Turner as she is to-day, and in "A Welsh Singer," one of the earliest of her films.



Home," in 1915, going from the Royalty Theatre, where he was then playing in the stage version of the play, to duplicate the part for the screen at the Hepworth studio. One of the most successful pictures in which Edwards ever appeared was "East is East," with Florence Turner.

As for Florence Turner herself, of all the films she has ever made she has always liked "My Old Dutch" and "A Welsh Singer" best of all. Certainly, they were her most famous British pictures.

"The Coward"

Charles Ray received his first worth-while contract through the hit he made in a very small juvenile part in one of Thomas H. Ince's old Western pictures, but not till he appeared in "The Coward" did he come into his own.

De Mille-made Stars

Bebe Daniels won her emancipation from bathing girl comedies through her tiny but telling performance in the historical "cut-back" of Cecil B. De Mille's picturisation of "The Admirable Crichton," in which Lila Lee, as the little "slavey," also made a hit



Colleen Moore and Wesley Barry in "Dinty."



Dorothy Mackaill got her great chance when she was chosen to play opposite Richard Barthelmess in "The Fighting Blade" (First National).



Both Thomas Meighan and Betty Compton were made in "The Miracle Man" (Paramount).

Ronald Colman became famous opposite Lillian Gish in "The White Sister."



The possibilities of Gloria Swanson were noted by Cecil De Mille in a few feet of film in a picture whose title he cannot now recall! Gloria attained the dignity of leading lady in dramatic productions in "Don't Change Your Husband," since which De Mille offering she has never, as the saying goes, "looked back."

Leatrice Joy, another famous actress "made" by Cecil the Star-Maker, took her first real leap to fame in his "Saturday Night," which makes it all the more strange to

remember that there was a time when Mr. De Mille decided not to engage her on the score of her inexperience!

Pauline Garon is another player who made her first

big screen "hit" under the banner of this famous director

—as the flapper who played so important a part in

"Adam's Rib."

And let us not forget that in Mr. De Mille's gigantic production, "The Ten Commandments,"

Rod La Rocque and Estelle Taylor have scored the successes of their lives.

Four Famous Films

Thomas Meighan had been doing good work for years before he landed into the stellar class with his work in "The Miracle Man," the George Loane Tucker picture, which also

"made" Betty Compson. The same may be said of Adolphe Menjou, whose great artistry Charlie Chaplin brought into the limelight in "A Woman of Paris," the latter's first serious production, and one in which he himself was not cast. This film, in which Edna Purviance had her first dramatic role, was also notable for the celebrated "bit" done by Nellie Bly Baker as the masseuse. Miss Baker used to be a member of the office staff at the Chaplin studio, but has now decided in favour of a motion picture career.

Chaplin, it is needless to remark, was already famous when he made "Shoulder Arms," but that even genius can hit the bull's-eye more forcibly on one occasion than another was proved by the phenomenal success of that picture, and of a later one which was to earn him still greater renown—"The Kid." It is, of course, superfluous to remark that it was in the latter production that little Jackie Coogan dawned on the horizon with such amazing brilliancy.

Other producers whose own triumphs have been the means of giving history-making performances to the world of films are James Cruze, Rex Ingram, and Erich von Stroheim. It was in Cruze's greatest production, "The Covered Wagon," that Ernest Torrence gave his remarkable performance as *Bill Jackson*, a great scout in the

pioneer days of the West, and in Ingram's "Four Horsemen of the Apocalypse" and "The Prisoner of Zenda" that Rudolph Valentino and Alice Terry, in the first-named, and Ramon Novarro in the second, first became famous.

Before dealing more fully with Von Stroheim, I must digress to the extent of pointing out that the film which was the means of deciding June Mathis' choice of Valentino for the role of *Julia* in Ingram's production of "The Four Horsemen" was "The Eyes of Youth," a Clara Kimball Young picture, in the third episode of which Rudolph played a "heavy." On the strength of this small performance alone, Miss Mathis, who had written the scenario of the "Horsemen" and had the supervision of the production, went to New York with the express purpose of engaging Valentino for the role that was to bring him renown.

Incidentally, it was in a later Valentino picture, "Blood and Sand," that Nita Naldi made her first real "hit," as *Dona Sol*.

Stroheim and His Players

Erich von Stroheim, who proved himself an actor and director of genius with his "Blind Husbands" (in which an English actor, Gibson Gowland, also scored heavily), has been responsible for the "making" of several players now in the front ranks of filmdom. It was in his "Foolish Wives" that Dale Fuller, one-time comedy actress, gave one of the most wonderful character studies ever seen on the screen, and Mae Busch came to the fore as one of our cleverest actresses. In the same film Maude George received—and seized—the biggest opportunity of her film career, and the mysterious "Miss Du Pont" came into prominence.

It was also Von Stroheim who brought that remarkable little actress, Mary Philbin, into the limelight, as leading lady of "Merry-Go-Round," about half of which was done by him, the remainder being made by Rupert Julian. Prior to that film, which brought her immediate fame, Mary had played in just two roles of any importance, and had been out of school only about two years. This picture also marked the performance of Norman Kerry's life.

Mary Philbin got her big chance with Von Stroheim through a Chicago beauty contest, the prize of which



Erich Von Stroheim as he is, in circle, and in the characteristic make-up that has won for him the title "The Man You Love to Hate."

was a year's contract with Universal. She didn't win the contest, but in the famous director's opinion her face showed every requisite necessary for success on the screen, and it was on his special recommendation that Universal gave her a chance.

It was as the result of a "screen possibilities" competition, which she entered for fun—and won—that Clara Bow secured the part of *Dot Morgan* in "Down to the Sea in Ships," prior to which she had had no professional acting experience whatever. With that role came immediate success.

Our own Betty Balfour, creator of the famous *Squibs*, is another film actress who achieved success in her first picture, as *Sally* in "Nothing Else Matters," in 1920.

British Successes in American Productions

Two of the biggest hits recently made in filmdom were achieved by British players. Ronald Colman (who, unless I am much mistaken, used to be with Broadwest) became famous overnight through his splendid work as *Captain Severi*, in "The White Sister" with Lillian Gish. Dorothy Mackaill, who used to be on the stage over here, and who has done very well in America in a couple of pictures with Richard Barthelmess and in Sam Wood's production of "His Children's Children," among other films, hit the bull's-eye with a remarkable portrayal of a drug addict in "The Man Who Came Back," a Fox production made by Emmett Flynn.

Vera Reynolds, who made so favourable an impression as the flapper sister of Gloria Swanson in "Prodigal Daughters," is another young player who seems destined to go far. As for Betty Bronson, whose luck in being chosen by Sir James Barrie to portray *Peter Pan*—well, there seems little doubt about the film that will make her famous!

MAY HERSCHEL CLARKE.



Dorothy Gish as the Little Disturber in "Hearts of the World."



Rudolph Valentino and Nigel de Brulier were made in "The Four Horsemen."



Constance Talmadge as the Mountain Girl in "Intolerance."

A Happy Screen Re-union

Norman Kerry and Mary Philbin

THOSE who saw Norman Kerry and Mary Philbin in that wonderful film, "Merry-Go-Round," which Von Stroheim began and unfortunately did not finish, will remember that the picture "made" these two artistes in Great Britain. They made a perfectly ideal pair of lovers—Kerry, the happy, careless soldier, and Mary Philbin, the Cinderella heroine, waiting for her Prince to come along.

It was a wise choice, therefore, that Rupert Julian made when he chose these two for the lovers in that grim but romantic screen story, "The Phantom of the Opera," which many shrewd critics have acclaimed as one of the really great pictures of the year.

There can be no doubt that Mary Philbin is now one of the most popular actresses on the screen, though she is still under twenty, and though she may be said to have gone up like a rocket, she certainly will not fulfil the latter part of the adage by coming down like the stick. Before another year has passed we may be hailing Mary Philbin as the Queen of the Cinema.



Norman Kerry.



Mary Philbin and Norman Kerry in "The Phantom of the Opera."

To Von Stroheim must be given the credit of having been the first director to give her a real chance to show what she could do, but there must have been many people who "discovered" her.

I well remember her when, little more than a child herself, she played a child's part in "Human Hearts." A few days after seeing this film I spoke of Mary Philbin to a man who loomed rather big in the cinema world.

"Never heard of her," he said, and went on smoking and talking.

"You will soon," was the only remark I made.

But there can be little credit for anybody in discovering such a natural cinema actress as Mary Philbin, though she is one of the kind that want an understanding director to get the best out of her.

As for Norman Kerry, he came into his own none too soon. He had done much good work before he got his big chance in "Merry-Go-Round." Tall, decidedly handsome, and with a winning way with him, as the Irish would say, he makes an ideal leading man. He filled that role opposite Constance Talmadge, Marion Davies, and Anna Q. Nilsson, to mention but three.

And he is by no means at the top of his career. Still a young man, full of ambition, and, what is more important, a liking for his job, there is nothing to stop him going right to the top of the tree.

A. C.

THE GISH SIS-STARS

The Life Story of Lillian the Ethereal and Dorothy the Joyous



Dorothy as a little newsboy.

LILLIAN and Dorothy Gish, famous film sisters, are just as dissimilar in real life as they are in the type of roles they portray for the screen. There is such an air of ethereal loveliness about Lillian that you feel as though a puff of wind would blow her away; Dorothy, on the other hand, has an air of breeziness about her, and there is a frank boyish directness in her speech and manner.

Although these girls are utterly unlike each other, they are the very best of pals. Ever since they were tiny tots they have been all in all to one another, and—a most unusual thing for sisters—they never quarrel!

"We have never quarrelled," says Lillian, "because we respect each other. Not even when I directed Dorothy for a film. We knew that each was working for the other's benefit, and Dorothy followed my directions just as she would those of any other director."

One of the greatest points of difference between the two sisters is that Dorothy loves to go about and mix with crowds of people, but Lillian doesn't.

Childhood Days

Mrs. Gish was little more than a girl herself when she was left a widow with her two small daughters.

She found there was very little money with which to carry on, and that it would be essential for her to earn a living for herself and Lillian and Dorothy immediately.

She had never been on the stage before, but when somebody suggested that she should try the acting profession,



(In circle) An early photograph of Lillian taken with her mother.

(On right) The Gish girls as they are to-day. A studio portrait taken with Mrs. Gish.



Lillian Gish with Bobby Harron in "True-Heart Susie."



Lillian Gish with Benny Alexander in "Hearts of the World."

she made an application to a well-known stock company, and, much to her astonishment was given a job.

It was not long after this that someone in the theatrical line saw Mrs. Gish's pretty little daughters, and suggested that they, too, would be able to secure engagements on the stage.

They were little more than babies when they made their first professional appearances. At a matter of fact, Lillian was about six years old when she first began to act.

You may think that they had a very hard and unhappy childhood. Of course, to a certain extent the life was hard, but their mother, with tender love and care, watched over them and saw to it that their childhood should not be unhappy.

If you have seen any of the photographs of Lillian and Dorothy as youngsters, you will realise that she succeeded, for you can see in their little faces that they were a couple of happy children.

Soon after her first stage engagement Lillian became a pupil at a dancing school, and her next

engagement was as one of the fairy dancers with Sarah Bernhardt, who was then making one of her American tours. She remained with Madame Bernhardt for two seasons, and then went to New York to finish her dancing lessons.

An Old Friend

Strangely enough, it was Mary Pickford who was instrumental in launching the Gish girls on their film careers.

Lillian and Dorothy knew Mary when she was Gladys Smith, and they used to play with her and her brother and sister, Jack and Lottie.

The Gish girls had been acting on the stage for about six years when one day a chance visit to a picture show revealed the face of their old playmate.

Once they had acted with Mary in the same stage play, and when Mrs. Gish saw that her daughters' old playmate had made good on the screen, she thought why couldn't her girls do the same.

She accordingly decided to go and see Mary, who was more than delighted to see her old friends once more. She promised to do all she could to get them a chance to play for the films, but just at the moment she herself was about to fulfil a stage engagement in a play called "A Good Little Devil." She offered, however, to try and get them parts in the same play for the time being.

When the manager saw the two girls he turned to Dorothy and said: "You don't want to go on the stage, you are too young." Of course, Dorothy, with great pride, told him that she had been on the stage "lots of times."

Lillian was engaged for the small part of a fairy in "A Good Little Devil," and played for the entire run of the play with her old friend, Mary Pickford.



Dorothy Gish in early pictures did not wear her famous black bobbed wig.

A Meeting with D. W. Griffith

True to her promise, when the play was finished, Mary asked Lillian and Dorothy to the old Biograph studio, to see what she could do for them in the way of film work.

They were waiting with their mother in the reception-room of the studio when a man passed them, who happened to be none other than D. W. Griffith.

He knew at a glance that Lillian particularly was just the type for picture work; Dorothy was a bit young, he thought. He sent for the little girls and their mother, and made Lillian and Dorothy an offer straight away of "extra" work.

There were many weeks of this kind of work before Griffith would entrust Lillian to play a small part. He

wanted to be quite sure of his "find," and he also wanted her to have confidence in herself. Her first real part was in "Oil and Water," which was produced in 1912.

With the old Biograph company she played many parts, and one of her favourites was in "An Unseen Enemy," in which Dorothy also appeared.

Films were at a "serious" stage when Lillian and Dorothy first played for them, and although Dorothy was only fourteen she played nuns, cast-off daughters, wronged sisters, and even mothers!

And she confesses now that she revelled in al' the black, hopeless sorrow she could put into those roles.

"It is strange that it took a picture of the war's tragedy to show me that I wanted to play comedy, but it's true. The part of the Little Disturber in 'Hearts of the World' was the turning point with me, for I became so interested in her that I suddenly discovered that I loved comedy. It is such fun to make the world laugh" she says.

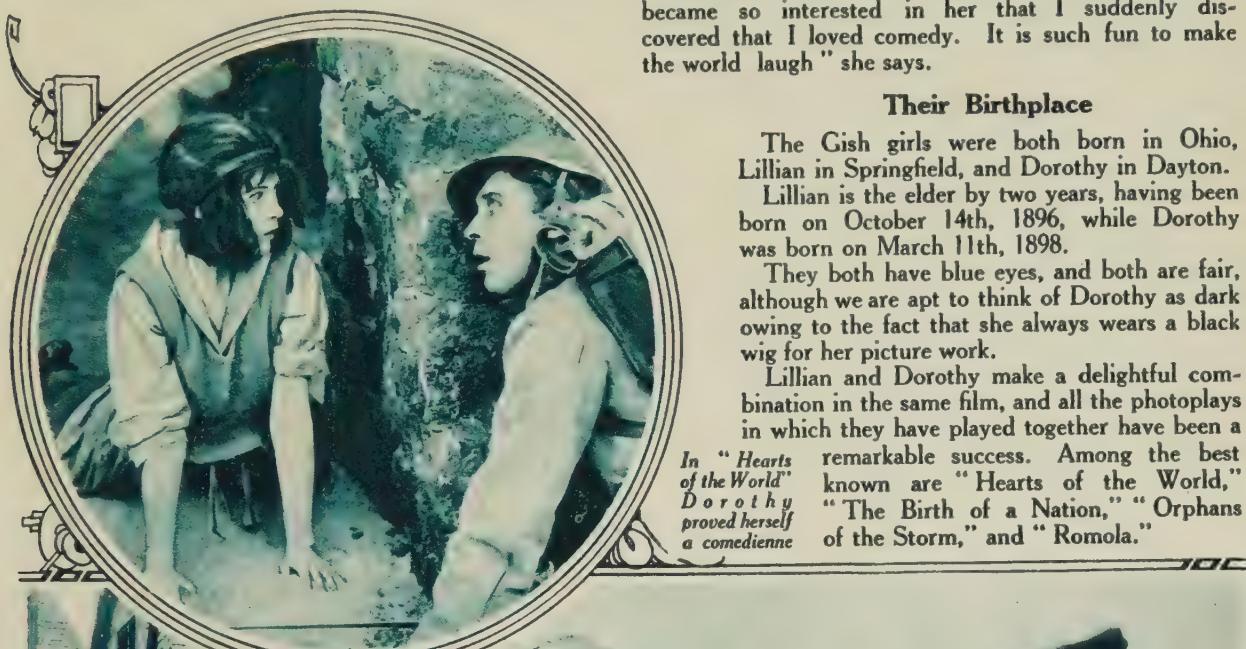
Their Birthplace

The Gish girls were both born in Ohio, Lillian in Springfield, and Dorothy in Dayton.

Lillian is the elder by two years, having been born on October 14th, 1896, while Dorothy was born on March 11th, 1898.

They both have blue eyes, and both are fair, although we are apt to think of Dorothy as dark owing to the fact that she always wears a black wig for her picture work.

Lillian and Dorothy make a delightful combination in the same film, and all the photoplays in which they have played together have been a remarkable success. Among the best known are "Hearts of the World," Dorothy proved herself a comedienne "The Birth of a Nation," "Orphans of the Storm," and "Romola."



The Two Sisters in "Orphans of the Storm"

Lillian Gish with Richard Barthelmess and Lowell Sherman in "Way Down East"



Here is a photograph that indicates the reason for THOMAS MEIGHAN'S popularity. Who can resist Tommy when he smiles? In the circle you see him with Estelle Taylor in "The Alaskan."



Here you see CORINNE GRIFFITH gazing entranced at her own beauteous reflection. Her only regret, one would imagine, would be that the mirror was not a full-length one. Educated in a convent, Corinne was a professional dancer a year before beginning her screen career. She is now appearing in her own productions.



CLIVE BROOK is making great headway in America. Inset you see him with Betty Compson in the British picture, "Woman to Woman," which gave him his opportunity to appear in American films.



NITA NALDI, the vampiest vamp. As you can see, her headdresses and clothes live up to her description. Her work as the alluring Dona Sol in "Blood and Sand" won for her the role of Sally Lung, the Eurasian, in "The Ten Commandments," the picture that made the names of at least three new stars, and since then, as the saying goes, she has never looked back. With Rudolph Valentino she appears in "The Sainted Devil" and "Cobra."





MARIE PREVOST
began her career in
pictures as a Mack
Sennett bathing girl.
Now she is a fully
fledged emotional
actress. Perhaps her
favourite role was as
Camille in "Deburau"
in which she played the
starring role opposite
Monte Blue.



PERCY MARMONT sprang into fame overnight as *Mark Sabre* in "*If Winter Comes*," after playing for years on the stage and screen without any particular distinction. He is now invariably cast in miserable

roles ; but he has a merry smile, as you can see by this picture. Inset is one of the humorous touches in "*The Clean Heart*," another film version of an A. S. M. Hutchinson book in which he plays the leading role.



TOM MIX, King of the Cowboys, realised a life's ambition when, with his famous steed Tony, he enacted the romantic role of "Dick Turpin" for the screen. He has recently appeared in two of the most famous of Zane Grey's novels, "The Last of the Duane's" and "Riders of the Purple Sage," both films which had been made previously with William Farnum.





ANNA MAY WONG supplies the Oriental atmosphere to the screen, because she is an Oriental. Until she was chosen for the role of the Mongol slave in "The Thief of Bagdad," she spent her time off the screen helping in her father's laundry.

A MAN WHO CAN WEAR JEWELLERY WITHOUT BECOMING EFFEMINATE

YEES, it is quite true! Rod La Rocque wears jewellery.

In the portrait of him on this page you will notice that there are two rings encircling the little finger of his right hand, while he is also wearing a gold chain bracelet. His left hand is tucked into his pocket, so of course you cannot see it, but on the third finger there is a heavy signet ring with his family crest upon it.

He is rather an odd young man, is Rod La Rocque, for, in spite of his jewellery, he is most decidedly masculine. He seems absolutely indifferent to public opinion, that's all.

He is six-foot-two in height, and his shoulders are broad and manly. His handshake is a firm greeting of friendliness, while he walks with a stride which calls up visions of seven-league boots.

Rod La Rocque has a keen sense of humour, and he loves to introduce his slender, young mother as Mrs. La Rocque, because everyone takes her to be his wife; and nothing pleases him more than when his sister is with him, and somebody mistakes her for his daughter.

R.A.M.



With Leatrice Joy in "The Ten Commandments."



Rod La Rocque.

He always looks very immaculate, as you will agree; but, although this might at first appear an asset, it has in reality been a setback to him, filmically speaking. Nice young men of well-groomed appearance are always in demand for inconsequential roles, so Rod was given this type of part time and time again, without ever obtaining a vital role, until Cecil de Mille's discerning eye saw the possibilities of this handsome young man and gave him the leading role in his stupendous production "The Ten Commandments."

For years Rod La Rocque had been chafing at the kind of parts he was called upon to play; but this film gave him a glorious chance not only for himself, but to pave the way for other handsome actors with dramatic longings.

Mr. de Mille was so pleased with Rod's work in "The Ten Commandments" that he cast him for a part in another of his productions—"Triumph."



GLORIA SWANSON discarded her exotic gowns with her hair when she journeyed to Paris to play the leading role in "Madame Sans Gene." She began her screen career as a Mack Sennett bathing girl, and first became well known to picture-goers in the film version of Sir J. M. Barrie's famous play "The Admirable Crichton."





Mary Pickford and Douglas Fairbanks on the steps of "Pickfair," situated on the Beverly Hills.

HOLLYWOOD HOMES

"**T**HREE'S no place like home." Trite and hackneyed as this phrase may be, its truth cannot be denied. Hotels and furnished rooms are well in their own way, and convenient, but they are not home.

A hotel's furnishing should be impersonal, since it should be the manager's desire to provide a setting for his guests in which they will appear to the best advantage. But a home—a home expresses the owner's individuality, providing, of course, that it is not left entirely to the interior decorator—and even that betrays to a certain extent the owner's character. And that is why it is particularly pleasing as well as interesting to survey the homes of some of the motion picture stars, for they are all in excellent taste and all thoroughly individual.

The homes in Hollywood are by no means stereotyped. Each star has his or her own pet architectural style, and has gratified that taste. The result is a really delightful medley, ranging from the picturesque, half-timbered English house of Ernest Torrence to the imposing Spanish residence of Antonio Moreno.

There is a decided preference for stucco and red tiles, of which the majority of Californian houses are made—Ernest Torrence's house is one of the exceptions—but the many types of buildings to which these materials lend themselves prevent the monotony that otherwise would probably result.

Practically all the stars' homes are in the Beverly Hills, the most exclusive and aristocratic part being the Wilshire district, where Harold Lloyd built his home for Mildred Davis. The Lloyds' home is a square Italian villa, and although the greatest care and thought was bestowed on every room, perhaps those which received most attention were those that were designed to delight the eyes of Mildred Gloria Lloyd.

CUSHIONED BEDROOMS

A HOUSE very similar in appearance to the Lloyds' is that in which Constance Talmadge, her mother, and Mr. and Mrs. Buster Keaton and family dwell. Norma and her husband live in a delightful home by themselves. Constance, who is one of those lucky people who does not have to worry about saving her youthful slimness from the ravages of the demon fat, has a bedroom which speaks eloquently of this. The chairs and bed are nearly



Aileen Pringle has her home on a hill-top

covered with soft, inviting cushions, into whose depths no fat-fighter would dare to sink. Bebe Daniels' bedroom, which is a lovely luxurious affair with a colour scheme of Chinese blue and peach, although not to be compared with Constance's in this way, is also plentifully cushioned.

HOMEY "PICKFAIR"

IN direct contrast with these is the bedroom of Mary Pickford at "Pickfair," the beautiful home which she shares with Douglas Fairbanks, her famous husband. Its simplicity is almost severe, but it is relieved by cheery hangings, and the effect is essentially restful. This cheery note extends all through Pickfair, for the living room is gay with bright chintzes and cosy with armchairs, while the "homey" atmosphere is intensified by a rocking chair.

Although Pickfair is probably the most widely famous of Hollywood homes, the best known locally is "Crest Mount," the residence of Mr. and Mrs. Antonio Moreno. This has acquired for itself the reputation of being the most artistic and beautiful home in Hollywood. As I have said before, this house is Spanish in style, much of the hangings, furniture, and ornaments having been imported specially from Spain itself by the Morenos, and it keeps its Spanish influence throughout, from the exquisite antique well of marble and wrought iron work, to the beautifully carved bed of the master of the house. There is only one part that does not seem Spanish, and that is the swimming pool. Spain does not occur to me as a likely place for swimming pools; however, I may be doing Spain an injustice when I say that. "Crest Mount," as its name indicates, is built on a hill, and has a clear view all over Los Angeles, with Silver Lake sparkling in the background.

Aileen Pringle also has a fondness for hills, and has built her home on a hill-top. Because of this, practically no two rooms are on the same level, and

*On the right is
Constance Talmadge's
bedroom*

one comes upon unexpected corners and steps at every turn. In this sunny home also there are open fireplaces, a luxury sufficiently rare in America to be appreciated. Two of these fireplaces are unusual. One, in the living room, is sunk down a few steps from the floor level, while another oddly connects two rooms.

Though this house, like most, is typical of its owner, there is one which does not seem to be. That is the home of Blanche Sweet and Marshall Neilan, who are known as two of the most arresting and original people in Hollywood. It is perfectly conventional, but charming and comfortable, and the prevailing colour scheme is grey and white, relieved by touches of subdued colour. But perhaps its very quietness is typical of its owners—they can always be relied upon to do the unexpected, and certainly they have done it here most successfully.

Another simple and conventional home, apparently in direct contrast to its owner's personality, is Barbara La Marr's. Here one would expect heavy draperies, exotic perfumes, bizarre pictures and ornaments, and



The home of Buster Keaton, where he lives with his wife and children and his mother-in-law, Mrs. Talmadge

daring colour schemes. But the colour scheme throughout is soft and charming, and in Miss La Marr's room somewhat unusual, for it is palest blue and green—a whiff of springtime in the depth of winter or the hottest summer. It is unusually secluded for an American house, hidden in a lovely shady grove, and it has a little sun porch where Barbara and her adopted son spend their leisure hours, kept cool by the breezes blowing through the Cahuenga Pass.

Nazimova, on the other hand, lives up to her screen personality, for her home is unusual and very artistic. She is responsible for the general colour scheme of the house—yellow walls, black furniture, and here and there a touch of Chinese red—and many of the decorations are her own handiwork.

The grounds of these homes receive great attention, and they are all simply lovely. Frequently the star spends a great deal of time in actual gardening. Milton

Sills, for instance, is a most enthusiastic amateur gardener, and has won several medals and awards. Apparently the old saying that flowers grow best in the gardens of those that love them is applicable here, for Milton Sills says he doesn't do anything special to his flowers. "I give them lots of sunshine and lots of water, and that's all," he explains. Ernest Torrence is a very keen gardener also, and spends hours pottering about his garden; so does Theodore Roberts, while in the Rays' home the rose garden is Mrs. Ray's special care.

FAMOUS SWIMMING POOLS

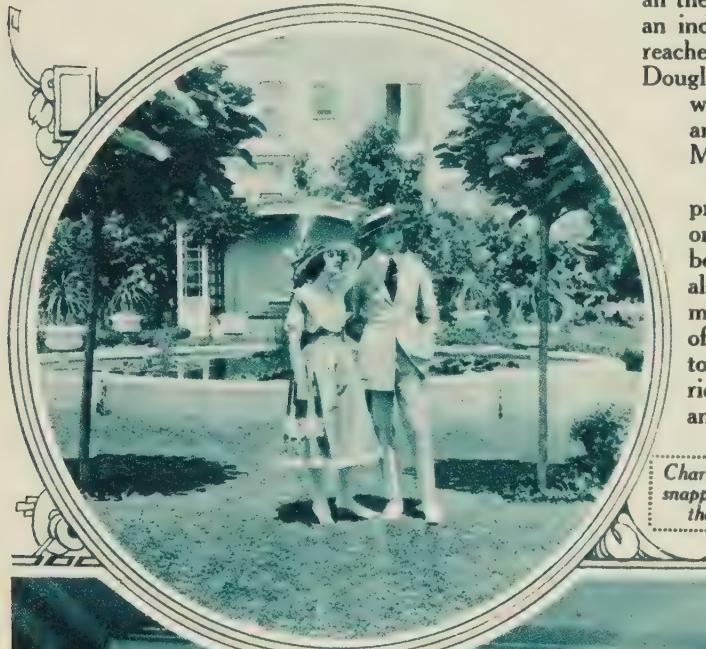
THE Rays, by the way, are famous for their swimming parties, for they have a large swimming pool dotted with rubber animals of ferocious appearance.

The swimming pool is an important feature in nearly all the homes. It seems to be a symbol of stardom and an indication that a certain stage of affluence has been reached. Among those who have them are Mr. and Mrs. Douglas Fairbanks, at whose pool Jack Pickford and his wife, Marilynn Miller, when they are in Los Angeles, and Charlie Chaplin, are frequent visitors, the Morenos, Mrs. Wallace Reid, and Norman Kerry.

Although the house predominates, some of the stars prefer the bungalow. Viola Dana has a delightful one hidden away among shrubberies in the foothills behind Los Angeles. Mae Murray, most unexpectedly, also lives in one with her director husband. I say most unexpectedly because the general impression of Mae is a jazzy young person who would be likely to have a large and gorgeous house and indulge in riotous living. Instead, her bungalow is very simple, and Mae spends a lot of time out of doors. Richard

Dix also lives in a bungalow which is so tiny and spick and span that from the outside it reminds one of a toy.

Charles Ray and his wife snapped in the garden of their beautiful home



A glimpse of the Talmadge living-room



Foto: MGM 329

JACKIE COOGAN

as Young Mickey Hogan, set up as a youthful white god by the natives of the South Sea Islands, in Little Robinson Crusoe.

(MGM-Globe)



Between scenes of a ballroom scene for a Goldwyn film.



On left:
Cecil de Mille giving final
directions to the mob in
"Adam's Rib." (Par.)

THE LIFE OF AN EXTRA GIRL IN A CINEMA STUDIO TOLD BY HERSELF

LIKE the stage, the film studio has an undoubted attraction for many girls, and I was one of those who responded to the call. I wanted to play in romantic love scenes with handsome heroes, instead of sitting at a typewriter all day tapping out innumerable letters dictated by a "boss" who seemed to spend all his business life speaking and listening at the telephone with one half of his face and giving me letters and interviewing callers with the other.

But it is the same old story—everybody else's job seems better than the one you are engaged upon, and I wanted so much to become a cinema actress.

THE TERM "EXTRA"

Extra girls, I must explain, is the label given to all those employed in a film in addition to the masculine and feminine "stars," and the half dozen or so leading characters.

We are the chorus in a theatre scene, the ladies of fashion at church parade, the bathing girls on the beach, the gamblers at the tables of Monte Carlo, or the dancers in a ballroom scene. In fact, we lend our aid to

anything which gives colour, and helps to make up the picture in the "big" scenes in a cinema picture.

It all sounds very pleasant and easy, doesn't it?

I am certain, however, cinemagoers watching an entertaining and smoothly running film have no conception of the real hard work and heart-breaks behind it all.

A week or a fortnight as an extra girl is usually sufficient to show the average girl that cinema life is not the easy road to fame and fortune she imagined.

To begin with, it is a dreadfully overcrowded profession, and however talented and charming an aspirant may be, she will find many others on the producer's waiting list; and, believe me, a girl must be exceptionally clever and have an unusually attractive personality before a producer is willing to risk the small fortune necessary in "starring" her in such a great undertaking as a "feature" film.

Thus was my first day-dream quickly dispelled.

In less than a fortnight I realised my chances of becoming a world-famous star were practically nil—that I was just one of many other, shall we say, fairly pretty and clever girls.

However, I was still cheerful, and did not regret throwing up my city job for life in the sunny film colony where the numerous studios were situated.

I found that for two or three days "extra girl" work I was paid more than I received in a whole week as a typist. So elated at my success in my new sphere was I, that I wrote home glowing letters giving accounts of the delights of my make-believe world,



One of the thrilling fight scenes, in which many extras took part, in "Love and Sacrifice," a D. W. Griffith production.



Many extras are needed for a village crowd, as in "The Country Flapper."

One day the extra is required to be an everyday person; the next day he may be needed to wear the garb of the Israelites, as in "The Queen of Sheba" (Fox).

dancing one day, perhaps at a country house ball, or jumping about like a sea-nymph at a well-known seaside resort.

WHEN THE GLAMOUR PASSES

As the days followed, however, the glamour of my new profession began to wear off. I started to hear about such unimportant things to me as "light difficulties," and that there were days when according to the producer, the high-salaried star, a man whose name may be familiar to many thousands, "has no more idea of acting than the leg of a chair." Or perhaps he would declare heatedly that "Miss So-and-So looked a perfect fright in her make-up."

It must be remembered the producer is absolute master in his studio, and appears to have a right to criticise as he thinks fit.

The producer has the money to spend, and he stands or falls by the film he is making. It is no use his noticing his errors when it is ready for the screen. But when it comes to the extra girls matters are worse. Producers have been known to tear their hair, stamp their feet, and almost weep at our incompetence. It is the most difficult thing in the world to make what is termed a "crowd scene" look realistic on a film, and the things which we may or may not do are limitless.

THE LONG REHEARSALS

Sometimes we walk too fast, sometimes too slow, or we dance like elephants, and after perhaps a couple of hour's rehearsal of a thing which will show perhaps three minutes on the screen, and things are just ready for the "take," the producer's eagle eye will spot two or three awkward performers who spoil the whole scene.



Such things are not exaggerations ; everything must be perfect before the camera-man gets the order, for it is the details which make or mar a film. The first delights of participating in gay scenes quickly disappear ; the joys of dancing to a real orchestra, delightful elsewhere, bore one to death in a film studio, because you know at every dozen steps the producer is going to stop somebody or other. It is not play but work, and hard work at that, and the constant repetition, the long, weary hours hanging about takes all the joy out of the life.

Then came another disappointment. There were, I found, slack times in the film industry as in every other.

Morning after morning, I, in common with dozens of other girls, called at the offices of the various companies only to be greeted with a polite "no" in answer to a request for work. That, I discovered, from bitter experience, was why the salaries paid to extra girls were so generous—they were to help carry us over the unavoidable bad times when film production was at its lowest.

Then, again, the film industry suffers from the fickleness of fashion ; and you people who sit comfortably in your armchairs watching us, how would you like to be told when applying for work : "I am sorry, miss, but we are only taking bobbed-haired girls this season" ; or, alternatively, if you happened to have had your hair nicely trimmed to satisfy one producer one season, to be informed : "Ah, miss, you'd suit admirably, but you must go home and let your hair grow, and then come and see me again. You say that you can wear a wig so that it doesn't notice—not in my productions, miss. True to type, that's my motto!" That is another reason why our life is not all honey, and why, also, I went back to my typewriter in the city. In conclusion, do not think I wish to dissuade any film aspirant ; I only wish to point out that it is not all glamour and play as some of my sisters may imagine. F. A.



The Gate of Destiny at the Goldwyn Studios, where none are allowed to enter unless they have an appointment or engagement.



Between scenes at the Goldwyn Studios, showing principals and extras. Cyril Chadwick can be seen on the extreme left.



MAE MURRAY used to play demure parts on the screen, but lately has proved herself a beautiful dancer and portrayer of exotic roles.



DOUGLAS MacLEAN, acknowledged as one of the finest light comedians in recent photoplays. Sometimes he appears in Western films as in "Never Say Die."



BLANCHE SWEET smiles at you so artlessly over her intriguing lace fan that it is difficult to believe that she could ever appear as the tragic and disillusioned "Anna Christie." She did, however, as you can see from the little picture, and with such wonderful success that she next portrayed Thomas Hardy's famous heroine "Tess of the D'Urbervilles."



Here is MONTE BLUE wondering whether his admirers will ever again allow him to play an out-of-the-ordinary part such as he had in "Deburau, the Lover of Camille," the film version of Sacha Guitry's play. Inset you see him made up as the famous clown.





ANTONIO MORENO, once a doughty hero of screen serials, now a dashing lover of modern and medieval screen romances, where he has fought for and won Pola Negri, Helene Chadwick, and Constance Talmadge. His previous history shows that he acted with Mrs. Leslie Carter and Constance Collier on the stage.



IVY DUKE began her stage career at the Gaiety Theatre, London. Now famous both on stage and screen, she was chosen for the role of Perdita in the screen version of "Decameron Nights."



AILEEN PRINGLE,
chosen by Elinor Glyn,
the famous authoress,
to star in the film ver-
sions of her novels.
Inset a scene with John
Gilbert in "His Hour."
Previous to this she was
well known on the stage
both in London and
Paris.





What's in a moustache? JOHN GILBERT, after being clean-shaven and playing leading but undistinguished roles, together with a little directing, grew the moustache which you see in the big picture, and was promptly cast by Elinor Glyn for the role of the dashing Russian prince in the film version of her book, "His Hour." He is now doing great things and even greater are expected of him.





GLENN HUNTER deserted the screen to create the role of Merton in "Merton of the Movies" on the stage. Of course, his admirers were not content until he had immortalised this role on the screen.



ALL ABOUT ALMA

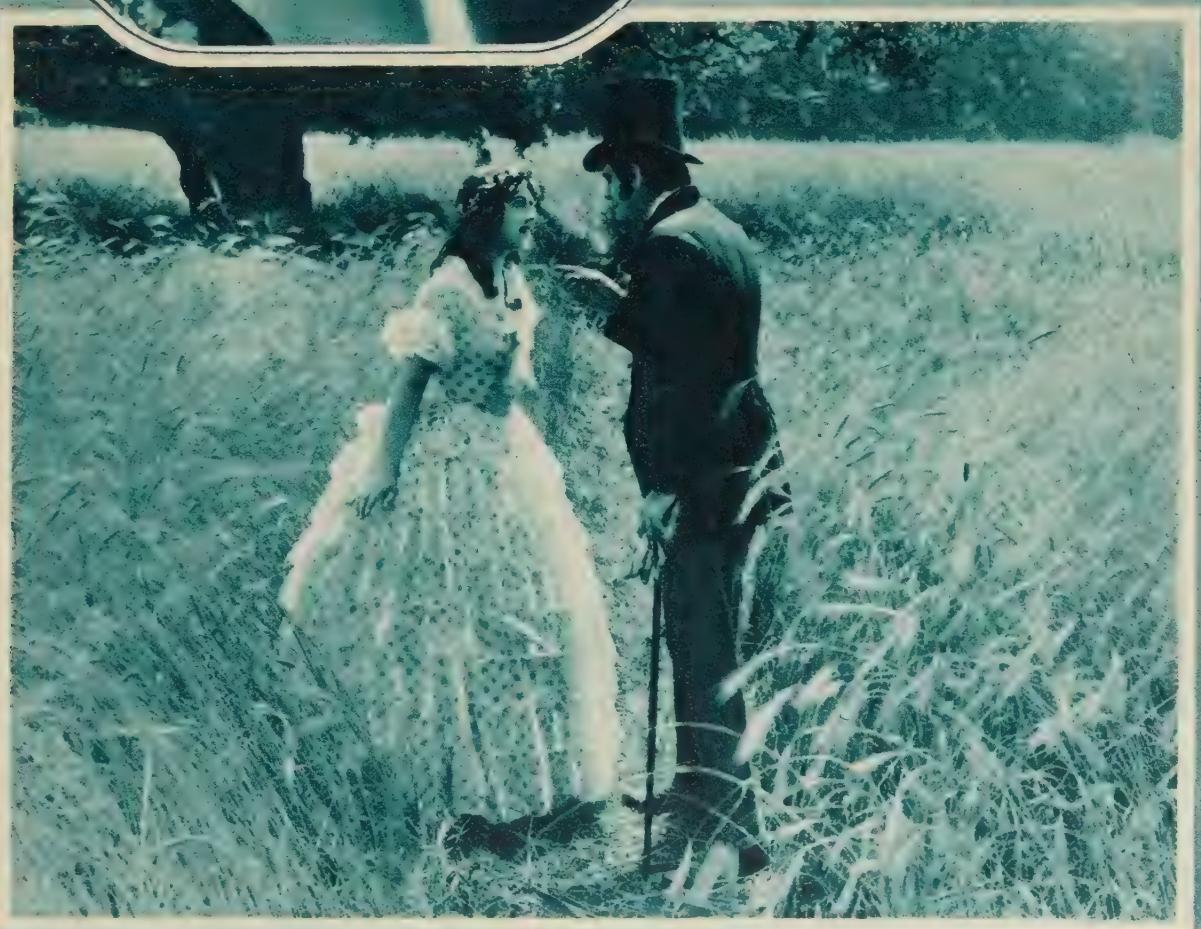
ALMA TAYLOR in the picture on the left is looking very demure. Perhaps she has never quite shaken off the influence of twice playing the heroine in "Comin' Thro' the Rye," a charming scene from the later version of which is below. This film, by the way, was the last one she made for the Hepworth Company, with which she had been associated ever since she commenced her screen career in 1907. The late Helen Mathers, authoress of the novel, said, when it was announced that Alma Taylor was to play the leading role in the first film version, that she was the ideal type for Helen.

Her first big roles were in adaptations of famous classics—Dickens' "Oliver Twist," in which she played the part of Nancy, and Sir Walter Scott's "Heart of Midlothian." She immediately captured the hearts of all audiences, and has been one of England's favourites ever since.

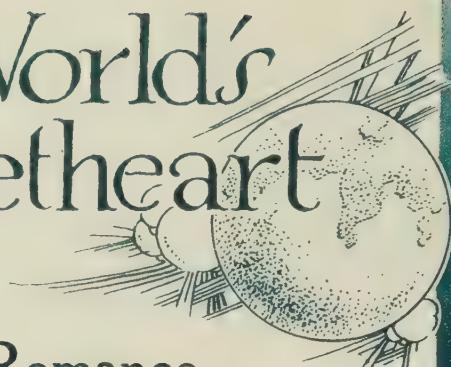
Alma Taylor now seems to have quite forgotten the old riotous days when she was one of the tomboyish Tilly Girls, for after playing Cockney and country heroines for many years, she is now blossoming forth in stylish attire. Her first picture of this kind was "The Shadow of Egypt," which was a big success.

On left: Alma Taylor.

Below: With Shayle Gardiner in "Comin' Thro' the Rye."



Still the World's Sweetheart



The Life Romance of Mary Pickford

—o—

MARY PICKFORD'S life reads just like the story of Cinderella. She was born on April 8th, 1893, in a tiny, old-fashioned house in Toronto, the kind that has a little handkerchief lawn separating it from the pavement.

In those days Mary was Gladys Smith, for that was her real name. She can fully appreciate the success which has come to her, for she has known the meaning of poverty. When she was only a little mite her father met with an accident and died, leaving Mrs. Smith with three children to bring up, and they were very, very poor.

Some of the hardships which Mary, as a little girl, overcame might have appalled an older, more experienced person. When still just a wee youngster, she went on the stage in order that she might contribute to the family's weekly account, for Mary was anxious to help her mother, who fought hard for her three children—Mary, Lottie, and Jack. Mrs. Smith just lived for her kiddies in those days, and many a sacrifice she made in order that they should not go without some little thing or another.

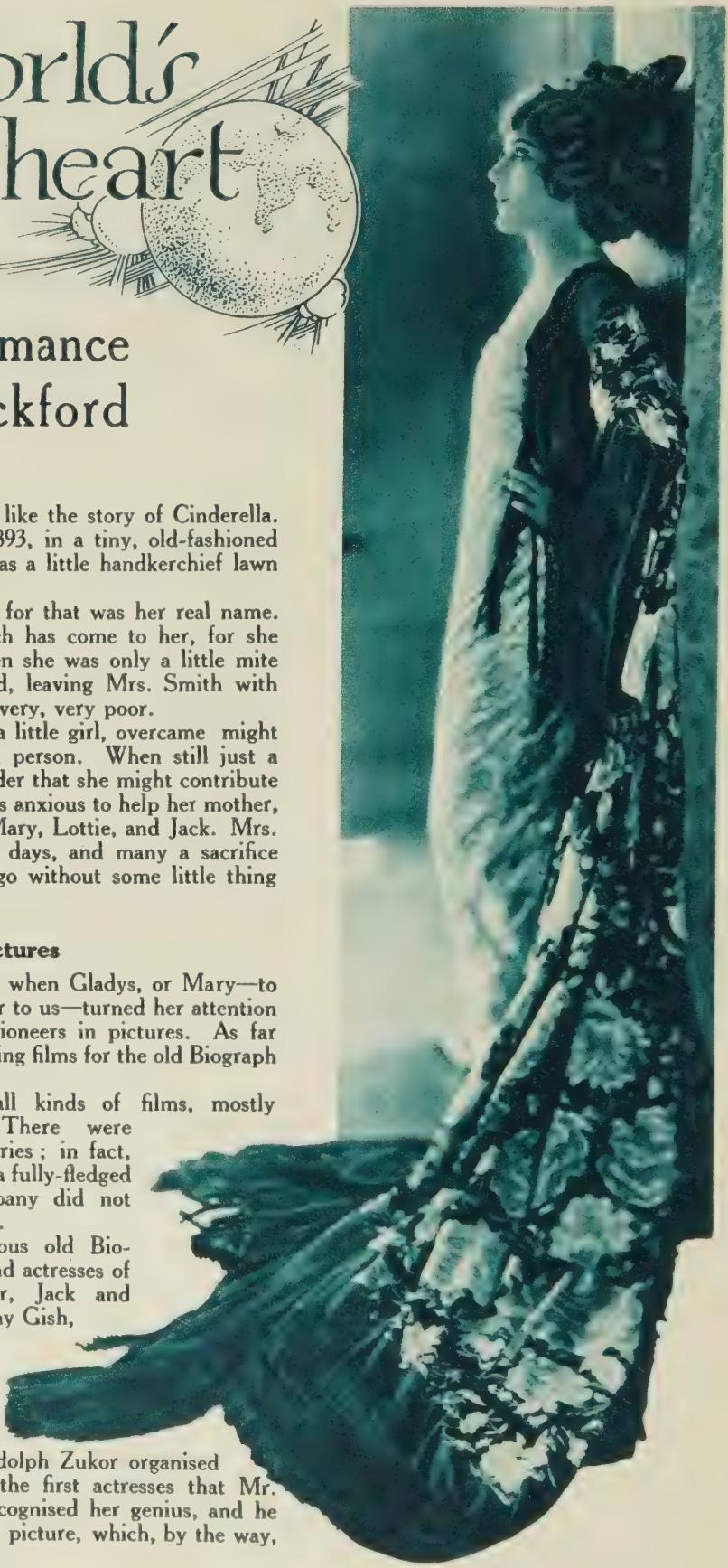
A Pioneer in Pictures

IT was a lucky day for the Smith family when Gladys, or Mary—to use the name which is far more familiar to us—turned her attention to film work. She was one of the pioneers in pictures. As far back as 1908, when D. W. Griffith was making films for the old Biograph company, Mary was one of them.

In those early days she played in all kinds of films, mostly one-reel affairs, or even shorter. There were comedies, Western stories, Civil War stories; in fact, every kind of story. Even then Mary was a fully-fledged leading lady, although the Biograph company did not publish the names of any of their players.

Many others who worked in that famous old Biograph studio are now prominent actors and actresses of the screen. Mary's brother and sister, Jack and Lottie, were there, also Lillian and Dorothy Gish, and Blanche Sweet. Mary and Blanche, as a matter of fact, were the madcaps of the studio, and they never meet nowadays without discussing the pranks they used to play together in the old days.

It was somewhere about 1911 that Adolph Zukor organised his motion-picture company, and one of the first actresses that Mr. Zukor signed was Mary Pickford. He recognised her genius, and he it was who put her in her first five-reel picture, which, by the way, was the first five-reel picture to be made.



The End of Mary's Stage Career

MARY often combined stage and screen work, but in 1913 she signed a contract to star in a film version of a play called "A Good Little Devil," and this marked the end of her stage career.

After that Mary's rise to fame was very rapid. She soon established herself in the hearts of the people, and was known everywhere as "The World's Sweetheart." She was, and is, on a little pinnacle all by herself; nobody has ever been able to oust her from it. She occupies a little niche all her own in the affections of the film-going public.

It would be difficult to say how many films Mary Pickford has played in during her wonderful career, but, to mention just a few, there are "The Violin Maker of Cremona," "Caprice," "Bishop's Carriage," "Tess of the Storm Country," "Rebecca of Sunnybrook Farm," "Stella Maris," "Amarilly of Clothes-Line Alley," "Captain Kidd, Jr.," "Hearts Adrift," "Such a Little Queen," "Eagle's Mate," "Behind The Scenes," "Fanchon The Cricket," "Mistress Nell," "A Dawn of To-morrow," "Rags," "Little Pal," "The Girl of Yesterday," "Poor Little Peppina," "Madame Butterfly," "The Foundling," "The Eternal Grind," "Hulda From Holland," "Johanna Enlists," "Less Than The Dust," "Pride of the Clan," "Poor Little Rich Girl," "Romance of the Redwoods," "Esmeralda," "The Little American," "Little Princess," "Miss," "How Could You, Jean?" "The Ragamuffin," "Pollyanna," "Daddy-Long-Legs," "The Love Light," "The Flame in the Dark," "Suds," "Heart of the Hills," "Through the Back Door," "Little Lord Fauntleroy," "Tess of the Storm Country" (her second version of this story), "Rosita," and "Dorothy Vernon of Haddon Hall."

Work Has No Terrors for Mary

MARY PICKFORD is indefatigable. Many people have marvelled that so much vitality could be wrapped up in such a tiny person. For over twenty years she has been



When Mary directed brother Jack, she was a hard task-master.

Above: A bicycle ride for two with Douglas Fairbanks.

On left: Mary has a visit from her mother and Mary Pickford Rupp, her niece.





working regularly, and yet she shows no signs of weariness, and no little lines of fatigue mar the beauty of her characterful face.

Mary has a very great love for little children, and she is never happier than when contributing to their pleasure. Whenever she can spare the time she will visit camps and orphans' homes, taking little presents with her. It is this love and understanding of children that enables her to portray child roles so sympathetically.

One of her chief relaxations—when she has any time for it!—is reading. She likes psychological novels and history best. Of course, she has to do a great deal of reading in connection with her work, hunting for stories suitable for film production.

A Clever Business Woman

MARY has had an inspiration and guide all through her life, and that is her love for her mother. Mrs. Charlotte Pickford is a very remarkable woman, and she has been the motive force of the Pickford family. She is a keen business woman, and most of Mary's money affairs have been left in the hands of her mother. Clever as Mrs. Pickford is in business affairs, however, Mary is still more clever.

If she chose she could amass a great fortune in business. In financial counsels many clever men have abided by her decision.

A man once wanted some advice about real estate investments, and when he consulted a prominent banking man, the latter said :

"Go to Mary Pickford, she knows more about it than anybody in Los Angeles."

There was an important business conference one day at a studio, and D. W. Griffith, Douglas Fairbanks, Charlie Chaplin, Miss Pickford, and several shrewd officials were assembled to discuss weighty problems, when suddenly Mr. Griffith exclaimed :

"Leave it to Mary, she knows more about the business than any of us."

Unchanged

MANY people who had reached such dizzy heights of fame and success as those reached by Mary Pickford would have had their heads turned, but this has not been the case with "The World's Sweetheart." She is just the same delightful Mary that she has always been, and she does not forget those who were her friends in the days of struggle. She and her mother often pay a visit to people they knew when they lived in the tiny house in Toronto, and these friends say their attitude towards them has not changed a bit. The only difference in Mary and her mother, they say, is that now they are rich, whereas formerly they were very poor.

It would not be right to end up a story about Mary Pickford without a little description of Mary herself. Her curls are probably the most famous in the world, and, in spite of many "catty" reports, everybody knows that they are natural, and have had no knowledge of curling irons since the day when they appeared as soft down on the head of a little baby who was later to become one of the most famous actresses of the screen.

With her fair hair Mary has beautiful hazel eyes, which you will admit is a delightful combination. Of course, she is quite a tiny mite—otherwise how could she play the child roles with which we always associate her? As a matter of fact, she is exactly five feet high.

In twenty years Mary has become that which ordinarily requires two hundred—a tradition. Great actresses may come and go, but Mary will know no rival, for she has become a symbol of love to the lonely souls of the world.



Facing page 6.

HER SHEIK LOVER
Ramon Novarro and Alice Terry in "The Arab."

(Metro)



THE GREAT ADVENTURE

"Now, don't you worry about me, Miss Wilkinson, you just lie there quiet and get well. I shall be all right, there are very few people staying here, not one we know, and so there is no need to write home and tell them that you have the 'flu.'

"Oh, but my dear, I may be laid up for days! My head is going round and round now as if I were on board ship, and I am so afraid that your mother will think I should have let her know. I feel I ought to," and Miss Wilkinson tried to raise herself in the bed, staring around her desperately for inspiration.

Patricia Merridan, her sixteen-year-old charge, placed a small but firm hand on her arm.

"Now, don't be silly, Wilkie," she said, in her best coaxing manner. "You know quite well what a dear old fuss mother is, she will come dashing down here and carrying me off, and more than likely leave you in the lurch with only your salary in advance to pay your hotel bill with. Mother is a darling and all that, but she doesn't see your point of view at all, she will think that you have caught the 'flu' especially to annoy and inconvenience her. You know she doesn't want me home just now, and you will only upset her."

"Oh, but my dear! Whatever will you do with yourself all day?"

Patricia gave an amused little laugh.

Just How It Happened

A COMPLETE STORY

By ELIZABETH JOYCE

"Don't you worry, Wilkie, I shall be quite all right. I shall bathe when the tide is up and lie on the sands and read when it isn't. There is a boy down here, too, with an electric launch, a beauty. I may make his acquaintance and pal up with him; he looks as if he would like to, only up to now you have always been in the way!" retorted the girl airily.

"Oh, dear, but you mustn't do that; that's just what I am so afraid of. Your mother will never forgive me if I allow you to make undesirable acquaintances."

"Well, we can't go very far in a few days. It just means that you must buck up and get as well as soon as you can. Now, if I were you I'd take my medicine and then lie down and go to sleep and forget about me. I'll give you my word of honour that I won't elope or fall in love, or do anything which can cause my dear mother or yourself the least uneasiness. Now, that's good enough, isn't it?"

The weary, pain-wracked eyes fell on the dazzling bright young creature who stood smiling down at her.

The Lady Patricia Merridan, daughter of a peer of the realm, had a sparkling, vivacious personality which spoke of health, youth and beauty.

Her hair, the colour of harvest corn, she wore in a thick plait, school-girl fashion, her dark-brown eyes were usually smiling, her school-girl complexion was as yet untarnished by cosmetics, her cotton frock was plain almost to severity with plain linen collar and cuffs, and Miss Wilkinson smiled faintly as she realised afresh the girl's wonderful charm.

"As you promise me you won't get into mischief I will trust you, dear," she said, in a relieved voice, for to tell the truth Miss Wilkinson had been more worried at the thought of writing her employer than she cared to admit.

Lady Merridan was a person who had gone through life up to the present with the firm conviction that the Universe and all it contained was created entirely for her own comfort, and woe betide the unfortunate servant who dared to put her ladyship to the slightest inconvenience.

Patricia, had, however, a more kindly outlook on life; school had taught her that there were always two sides to a question.

Patricia drenched a pocket handkerchief with eau-de-Cologne and placed it on the pillow near the patient, and then quietly lowering the blind to keep out the sunshine, she softly tip-toed out of the room.

Outside in the corridor, however, she stretched her arms above her head and gave a delightful smile, then she skipped along towards the staircase, while the magic word *freedom* filled her thoughts.

"Freedom!"

Always there was someone whose wishes she had to conform to. Now she was sorry that poor old Wilkie had "got it in the neck," as she inelegantly expressed it—but this sudden freedom!

She felt like a young puppy who finds himself let out for the first time without a lead.

She did not stop for the usual hat and gloves even, but went skipping through the wide lounge hall, and from there out into the sunshine.

Brackington is a seaside village little known to Londoners, as it is some ten miles from a railway, and even in these enlightened days an omnibus runs into the nearest town only twice a day.

The tide was out, but a deep yellow belt of sand which was slowly but surely disappearing as the waves crept over it revealed the fact that it was returning.

Patricia stood with her hands behind her and watched it.

She loved the sea, it gave her such a keen sense of space, but as she glanced around her she wished she had someone to talk to. But the beach was deserted; there was not a soul in sight.

Suddenly, however, her quick ears caught the rumble of an approaching vehicle, and as she turned eagerly she saw a char-a-banc full of people draw up before the hotel.

It was just on lunch time; no doubt they would all be staying.

Miss Wilkinson would have ordered that their meal should be served in their own room if she had been about. Patricia was glad that she wasn't.

As she reached the entrance she discovered that there was luggage. The visitors evidently meant to stay a few days.

A group of young women were talking in loud, cheery voices to each other while the men folk were unpacking, and giving the baggage to the porter.

Patricia stared as she recognised the nice young man who had a motor-launch, evidently they were all friends of his, and as Patricia stood regarding them she saw one of the girls go up and place her arm familiarly on his shoulder while she lighted her cigarette from his.

Patricia frowned and pursed up her lips.

She took an instant dislike to that girl, and considered that she was a forward minx.

She wished now that she had made the acquaintance of the nice young man before, then she could have warned him against a girl who behaved so familiarly.

Patricia slipped into the dining-room and took her seat at the table reserved for her.

Simpkins, the elderly waiter, seemed rather preoccupied as he came forward to take her order.

"It looks as if we have visitors, Simpkins," she said to him gleefully, as she unrolled her napkin. "I'm glad I have this table so I can sit with my back to the wall and look at them without appearing curious. Do you know if they are staying long?"

"Goodness knows, miss. I don't think they know themselves. In my day people like them stayed in caravans. They are play-acting folk, miss, that's what they are."

"Oh, how exciting, Simpkins. Do you know where they are going to act?"

"No, I only knows as they won't do it here. This is a respectable 'otel, miss; we don't 'old with such goings on."

"Oh, but Simpkins, you mustn't be prejudiced! That nice young man who has been staying down here, he is with them, so they must be all right. I hope they do give a performance, only I don't quite see how they can. There isn't a theatre about here, is there?"

"No. And, what's more, we don't want sich things," grumbled Simpkins, as he shambled off to fetch the dishes.

He had been waiter at The Royal for over forty years, and, being of a conservative temperament, he resented change, even though it might mean tips.

The newcomers were a happy, cheerful party, and Patricia found them much more interesting than lamb chops and spinach. Her quick, bright eyes took in every movement and gesture they made, and when luncheon was finished and they were seated over their coffee and cigarettes, she yet lingered to watch them.

Patricia had caught most of their conversation, and had discovered that they were film actors who had come down to take a part of their film on the sea.

Real film actors and actresses! Patricia felt her heart beat with sudden excitement as she realised what they were going to do. How she wished she were a film star and could act with the nice boy!

His name was Tony—or, rather, that was what they all called him, so she supposed it was his name.

She wondered if she could get a picture postcard and get him to sign it to take back to school to show the girls. Wouldn't they all be jealous?

While the company yet lingered over their meal she ran upstairs to see how Miss Wilkinson was getting on. She was so afraid that she might hear that there were visitors and order her to stay in her room.

But the governess was asleep, and Patricia, with a thankful heart, crept out of her room.

She had an hour's piano practice to do and a page of French, and then she was free.

The piano could be dispensed with as Wilkie was ill, she decided. It would be cruel to wake her by practising in the next room. She wished that writing French was a noisy process, but unfortunately she did not know how to manage that, and so with a resigned sigh she settled herself to her task.

An hour later she sprang up from the desk, and, without waiting to put the book away, she hurried out again.

It was very quiet downstairs.

A drowsy, peaceful air pervaded the hotel; everyone was either asleep or had gone out.

There was no sign of the visitors.

Patricia made her way towards her bathing tent, hoping every moment to see the flutter of a gay scarf or a pair of white flannels in the distance; but it was not until she espied almost on the horizon an old barge-like fishing-boat that she realised the party were out there.

Patricia slipped out of her clothes and then into the sea. She was a fearless, powerful swimmer, and felt as much at home in the sea as in her mother's drawing-room.

She stayed in the water the rest of the afternoon, and then reluctantly went into tea.

The place looked horribly deserted after the previous meal.

But later on, as she was changing her frock for dinner, she heard them come back again.

There was the sound of voices, and then someone came along the corridor and went into the bedroom next to hers.

Patricia, who was dressed and all ready to go down, stood for a few moments with her hands clasped before her, wondering.

She would so like to talk to one of them. She wondered if the young lady would be very annoyed if she knocked at her door and introduced herself. She could pretend she wanted to borrow something, perhaps.

They were sure to have a dance or something exciting that evening, and if only she knew one of them ever so slightly she might be allowed to join in the fun.

She made two steps forward, and then stepped back.

Suppose it was the horrid girl and she was rude. She might be. It was just possible.

Patricia shrugged her slender shoulders, then suddenly she shook herself.

"Nothing ventured, nothing won." That was all there was to it.

She opened her door and cautiously went towards the next along the corridor.

She was just going to knock when she paused, and instinctively bent her head nearer to listen.

The sound was unmistakable; someone inside was crying.

That was enough for Patricia. Without thinking what she was going to say, she turned the handle and walked in.

The occupant of the room was lying on the bed, face downwards. She started up angrily, however, when Patricia touched her on the arm.

"What the——" she began, and then stopped as she saw who it was and stared at the visitor haughtily.

Patricia, however, only saw the tumbled hair and the tear-stained face.

"Don't mind me," she said eagerly. "I was just coming in to try and make friends, and then I heard you crying. I am so sorry. Is there anything I can do to help?"

"No, no; it's nothing!" The elder girl dabbed at her eyes with a flimsy handkerchief. "There is nothing you can do; no one can help me!" she blurted out as a fresh flood of tears broke in unrestrained violence.

"Oh, but how do you know? Tell me all about it?"



Patricia stared as she recognised the nice young man who had a motor-launch. She saw one of the girls place her arm familiarly on his shoulder while she lighted her cigarette from his. Patricia took an instant dislike to the girl.

Patricia had a way with her, and this girl interested her immensely. She had been quieter than the others during lunch. Patricia had liked the look of her.

The actress, however, shook her head hopelessly; but as she felt the little stranger's cool fingers against her own it suddenly came over her what a relief it would be for her to talk, even to this child.

"We have come down here to take a film, and it's the chance of my life," she said. "I dare not throw up the job, because there are dozens of girls waiting to take my place. And—and I've fought so hard to get where I am, you've no idea. I've done two films and they are quite a success. I can do practically anything on land, but this film is deep-sea swimming, and I'm scared out of my life. I can't have an understudy because they're all close-up pictures, if you know what I mean, so I must either go through with it or let someone else step in and take my place. This afternoon when we were out, however, it was all I could do to keep from screaming. I get scared out of my life even when I'm only on a boat. I don't know what I shall do when I have to get into the water."

"Oh!"

Patricia looked very serious; the girl gave a big, gulping sob.

"I suppose I'll have to give it up," she said. "I know I'll never be able to do it. But it's awfully hard, after winning out in the others, to have to go back."

"Oh, yes, I am sure it must be!"

Patricia had placed her arms round the girl and she spoke decidedly.

"Who will take your place," she asked, "if you don't carry on?"

"Miss Clarkson, the girl with the shingled hair."

"Oh!" said Patricia, and screwed up her nose in disgust. That was the girl she had taken such a dislike to.

"Hard lines," she added, thoughtfully.

Her companion nodded.

"Yes, it was silly though of me to cry and make a fuss. You won't tell anyone, will you? Miss Clarkson would be delighted if she knew."

"Yes, she looks that sort of girl."

"My name is Carrol Lee," said the film star, hesitatingly. "Who are you?"

"Me! Oh! My name is Patricia Merridan, I'm staying here with a governess, but she is ill, that's why I'm not being looked after," added Patricia.

Carrol impulsively put out her hand to her new friend.

"It was ever so nice of you to come in and speak to me; I noticed you downstairs."

"Did you? I wondered if your friends would let me join your party just for to-night. I have an awful slow time as a rule, and I'd love to tell the girls when I get back to school that I have met you all."

"Oh, I dare say that can be managed, but you wouldn't let me down, would you? You won't tell any of them on any account. Perhaps I'll feel different to-morrow, but I felt just as if I was going to be hanged this afternoon," and she actually shuddered.

And then the great idea came to Patricia.

She clasped her hands eagerly and her eyes grew big at the thought.

"I say, is it very difficult to act? I mean, I am considered quite good at school. They always give me the best part in Shakespeare. Do you think I could do this

part for you? I should just love it, and I can swim like a fish. I'd not get in the least scared, and then you need not let anyone else get your job, need you? Of course, my name mustn't appear because 'my people' would be furious, but they never go to films, and if they did no one would recognise me. Couldn't I do it for you?"

Carrol stared at her companion in amazement.

"Oh, what nonsense," she said. "Of course you couldn't, the others would never let you."

"Oh, well!"

Patricia looked her disappointment, for one brief moment the possibilities had grown in her imagination.

"I'd love to do it just once," she said, with a long intake of her breath.

Carrol was amused in spite of her own immediate worry, but she shook her head.

Later on in the evening she and Tony Blackhurst strolled out from where the others were holding an impromptu dance in the Royal dining-room.

The sea was lit up by the moonlight which glittered like a silver path.

Carrol shivered.

"I'm dreading to-morrow, Tony. Every time I look at the water cold shivers go down my spine. I'm afraid I'll have to step out."

"Oh, nonsense; I'll try and arrange that you have a rope round you. You'd be all right if only you wouldn't funk it."

"But that is just what I do," replied Carrol, miserably. In silence they turned towards the hotel again.

As they did so they heard a clear young voice singing.

"That's a strange kiddy," Tony remarked, lazily, as he lit his companion's cigarette. "It's wonderful how she suddenly woke up when she got among us; she has been like a mouse all the week, while her mother was about."

"It's not her mother, it's her governess," said Carrol. "She is a somebody, from what I can gather, but the dearest little soul I have ever met. You know," she went on hurriedly after a moment's pause, "I was having a grizzle this evening, and that kiddy came into my room chock full of sympathy and eagerness to help me. I told her about my difficulty, and she at once suggested that she should take my place, said she would love to do it for me, and all she wanted was a signed photo of us all to show the girls when she went back to school. Did you ever?"

Tony did not laugh as she had expected him to, instead he turned and looked at her in the darkness.

"By Jove! Why not?" he said, after a moment's pause. "I've watched her; she can do anything. She dives like a mermaid, and seems able to stay in the water for hours without effort. I saw her float right out the other day and then swim back. I made sure she would get into trouble and call for help, but she didn't. Why not take the advantage of her offer? Let her double for you in the swimming part. It can be worked."

"Do you really mean that seriously?"

Carrol had let her cigarette go out. She threw it away.

"I do mean it," replied her companion. "Peters only wants us to make good. The kid is young and pretty and has long hair like you, and you can do a lot with hair. The mere fact that she is going back to school will safeguard your job, and she won't want to try to take your place."

A "Paramount" PETER PAN

SIR JAMES M. BARRIE'S IMMORTAL
STORY ON THE SCREEN



Peter Pan (Betty Bronson)
recovers his Shadow



Peter and Wendy (Mary Brian) in
the Never-never-land



Captain Hook (Ernest Torrence),
Slightly, and Smee, the Nonconfor-
mist pirate, under the Black Flag

"JUST HOW IT HAPPENED" (*Continued from page 68.*)

"No," said Carrol; "she hasn't such a thought, I'm sure of that."

And so, on the following day, when the film company started off, Patricia accompanied them.

She had spent a restless, excited night, fearing that Miss Wilkinson might be well enough to get up; but she wasn't, and Patricia gave her an extra hug before she left her, feeling rather as though she was being deceitful.

But once out in the motor launch with Tony, all her misgivings were quickly put to rest.

"I shall remember this day all my life," she told him happily. "You know I've looked at you for days and wanted to speak, and now I'm going to act with you. It's too lovely for words. I wanted a signed picture. You will give me that, won't you?"

Tony said he would.

He tried to think of her as just a little school-girl, but her childish admiration was so apparent that in spite of himself he felt a pleasurable little thrill at the thought of acting with her. It was not easy with some girls, but with this exquisitely dainty little creature it would be different.

A week of glorious hectic excitement for Patricia, and then the inevitable happened.

Miss Wilkinson recovered sufficiently to come downstairs, and Lady Merridan sent a wire.

"Kindly return to Bordington Towers at once."

There was nothing to do but to obey.

Patricia cried out her unhappiness on Tony's shirt front, as she told him the calamity. He tried to comfort her as well as he could.

All the company, however, gave her signed picture post-cards and photographs, which made her dry her tears, and they all stood round to see the motor start off.

Patricia was quite sure that she was in love with Tony, and clung round his neck. She had done it so often during the last few days for the screen, that it had almost become a habit.

Miss Wilkinson, very perturbed and flustered, could not understand it at all, but Tony put her mind at ease in his charming way.

"She will forget me in less than a month," he said, and if there was regret in his voice Miss Wilkinson was too relieved to hear his words to be at all critical.

Patricia's Secret

PATRICIA went back to school with a secret. It was so exciting, however, that she had to whisper it to her dearest friends, and then somehow other people got to hear of it, until Miss Wilkinson, in deadly fear, one day called on Peters & Co., the film producers.

Carrol and Tony had kept Patricia's name a secret, but poor Miss Wilkinson, in her distress, let it out.

When the news of her daughter's exploit got to Lady Merridan's ears, Miss Wilkinson was turned away at a moment's notice without any recommendation, and Patricia was sent home from the select boarding-school where she was supposed to be finishing her education.

And that was really why Patricia Merridan left her ancestral home and family and went to Peters & Co. as a film star.

"Someone must look after Wilkie, as it was through me she got into trouble," she explained to Carrol, when the two girls met for the first time in the studio after Patricia had signed a contract.

"You have a heart of gold and real talent, kid. You'll go a long way," said Carrol, generously, and put out her hand.

Patricia, however, hugged her round the neck.

"You gave me my chance, Carrol. Whatever success I have it's all thanks to you in the first place. I'll never forget that," she said, gratefully.

And if there had been a lurking little fear in Carrol's mind beforehand, that Patricia might try to oust her, the thought was quickly put to rest as the two girls kissed each other.

Tony had gone to America and there was another leading man, and Patricia now smiles as she looks at the row of photographs all signed by their respective owners, which stand on her mantelshelf in her charming little flat in Mayfair.

But none of them was quite like Tony—perhaps because he was the first man who ever held her in his arms and kissed her.

"Some day I shall act with him again," she tells herself, hopefully, and then, because she is really rather sentimental, she wonders if he remembers.

THE END



The family celebrate a gift of sausages with potatoes

*Neil Hamilton and Carol Dempster
in "Isn't Life Wonderful."
(D. W. Griffith)*

"Romola" Makes a Magnificent Setting for the Gish Sisters

In circle:
A mock marriage
between Tessa
(Dorothy
Gish) and
Tito, in the
great carni-
val scene.

The Film Version
of George Eliot's
Famous Story



A beautiful setting to a love scene between
Lillian Gish and Ronald Colman (Carlo).



On right :
The wedding of Romola (Lillian Gish) and Tito
(William H. Powell) one of the many magnificent
scenes in the film.



Mae Murray and Jack Gilbert (Prince Danilo.)

Love's young dream

Erich Von
Stroheim's
screen version
of the famous
Musical
Comedy



Mae Murray as The Merry Widow

Polly's boy is
restored to her
back from the
wars (George
Hackathorn)

Norma Talmadge in "The Lady"

(Associated First National)



Polly is wooed by, and marries the wealthy Leonard St. Aubyns (Wallace MacDonald)

On left: Deserted by her husband, Polly gets her living as a flower-girl in the hopes of meeting her son



Polly Pearl, leader of the chorus
(Norma Talmadge)



Doug. and
his leading
lady,
Mary
Astor

Douglas Fairbanks as Don Q
Above with Mary Astor and Donald Crisp
in a tense scene
(Allied Artists)

Doug. as a Don

in "Don Q"
Son of Zorro

Pola Negri as a Queen

in "Forbidden Paradise"
(Paramount)



The Czarina takes a fancy to Alexei
(Rod La Rocque)



Alexei learns that the Czarina is not true.



On left:
The Czarina (Pola Negri) welcomes Mlle. D'Aumery, her lady-in-waiting (Pauline Starke) and the sweetheart of Alexei



Francis X. Bushman.

A "Jack-of-all-Trades"

THERE are a great many folk in this world who appear to take quite a long time before they settle down to any particular trade or profession; sometimes because they do not find their right groove in the first onset, sometimes just because they are of a restless disposition.

It was because of the two reasons combined that Francis Xavier Bushman became a regular "Jack-of-all-trades" during his youth. When he left school he hadn't at all made up his mind what he would like to be, and so he started off as a wrestler, then turned his hand at a few more things, and finally settled down to pictures, where he found his metier.

It was at the Ammendale College that Francis X. was educated, and here the various sports interested him more than actual schooling, although he was a brilliant scholar. Fortunately for him learning came pretty easy. But immediately he got into the sports field he showed his mettle, and he won many prizes and medals and helped his school to carry off some cherished cups.

Probably because athletics and gymnastics interested him so much he started off as a wrestler when he did leave school, afterwards turning his attention to bicycle racing. He could do simply anything on his machine as well as race, and many were the heartbeats his mother lost when she happened to catch sight of him doing tricks on his machine.

His next job was in direct contrast to the first two, for he turned artist's model, and you can understand he was well sought after by artists on account of his excellent profile. Next he turned his attention to sculpture; he studied it while he was a model, and from this art he migrated to another—the stage.

He played in repertoire and stock companies for many years, but in the year 1911 he began work for the screen. Always a man of extreme energy, he now not only acts for both stage and screen, but also wields the megaphone. Yet he has never lost his affection for boxing and wrestling, and still confesses them to be his favourite pastimes.

She Still Looks like a Schoolgirl

IF you saw Patsy Ruth Miller trotting along to the studio in the mornings, you'd probably think she was off to high school. She has that air about her. Simply dressed, with bright eyes and rosy cheeks, she still looks like a happy girl scholar intent upon mischief when lessons were not being done. Yet her thoughts are far from the school-room; for this youthful looking miss has been on the screen for well on four years now, and her name is world famous. You'd never think it to look at her.

It smacks of the fairy tale—the way in which Patsy Ruth got into pictures. With her father and mother and brother, she had travelled from St. Louis to California for a holiday. It was holiday time from school, and Patsy looked forward to her holiday by the sea. She was anxious to bathe, to look at the orange groves and the palms, and to enjoy the climate. She did all these things and another!

One day she was sitting on the beach, watching with demure and pensive gaze the big waves roll upon the sand. Suddenly she became aware that someone was watching her. A glance round revealed the fact that a man sitting near-by was really looking at her unashamedly. She flushed and turned away.

The man gazed on, and as Patsy turned to speak to her father she saw the man approaching. Then and there she discovered that he was no idle admirer, but Director Douglas Gerrard, who had been struck by her appearance, and asked her if she would care to go on the screen—or rather, asked her parents' consent. It was all so unexpected, and Patsy became so excited that her parents gave their consent. And since then she's always blessed the day California was selected as a holiday resort.



Patsy Ruth Miller.

A Hero of Romance

WHEN Charles de Roche starred in pictures, there was a great deal of talk about his similarity to Valentino.

But it was only to the great displeasure and sorrow of Charles de Roche. It was true that he was brought from France to America to succeed Valentino by the film company, but he was very displeased, and rightly so, for he has an individuality, a distinct personality of his own. He was very upset at the idea of being expected to kill his own personality and bask in the reflected glory of another.

"I do not like to think of zat," he says in his charming broken English. "Zat I try to forget, for it was ter-re-bul. I am Charles de Roche. I am nobody's successor. I either stand or fall by my own merits."

And stand by them he has.

Charles de Roche, as a matter of fact, is a real hero of romance, for he gave up a French title and a great fortune to gratify his love of acting. This was an heroic action, but not so heroic as his war service, of which he will say nothing.

To give him his full title, he is Monsieur le Comte de Rochefort of the Faubourg St. Germain. The title is an old and authentic one, but its possessor thinks a great deal more of his present one, Charles de Roche, under which he has gained his desired ambitions. When he stated his desire to become an actor, there was terrible trouble in the home of the De Rocheforts. But Charles was adamant—and left to follow the path of his desires. His first efforts as a tragedian were greeted with boos and carrots! So he tried circus work. And thus he travelled steadily on to vaudeville, dancing, dramatic acting, and finally to win praise and admiration on the screen.

One cannot help feeling glad that such grim determination has met with final approval.



Charles de Roche



Pauline Frederick

She "Wanted To See The Wheels Go Round."

PAULINE FREDERICK has an insatiable desire to learn, and to probe into technicalities which wouldn't have the slightest interest for the majority of us.

When she first entered a studio she was like Budge in "Helen's Babies," who always "wanted to see the wheels go round." The studio was like a menagerie to her, and she insisted on everything being explained. She wanted to know about the lights for the screen, about the props. She wanted to know the best colours for photography, and why her face had to be powdered yellow. She asked for reasons, explanations, and would not be content until she got the entire "why" and "wherefore" of everything around. With the result that she was christened on the set, the "human question mark."

Miss Frederick has never regretted her insatiable curiosity, for she learned much that was interesting, and, incidentally, very useful in her screen work. And it is to her knowledge of the ins and outs of filmland that she puts down her success, although few will agree with her. For undoubtedly Pauline Frederick has all the attributes necessary for the screen star—ability, beauty, personality.

It was in amateur theatricals that Pauline made her stage debut, and that performance inspired her to dream of the stage as a profession. And so she started in vaudeville, transferred to legitimate drama, and ended up on the screen. But even to-day her interests are divided, and she fills in her time between pictures on the stage. Her thirst for knowledge has led her to become an experienced motor driver, for she wouldn't let anyone double for any motoring scenes on the films. She won't have doubles, so you can always rest assured that when Pauline is supposed to be on the screen it is she, and no other.

AN ENIGMA

IF it were not for the date, 1879, inscribed on Alla Nazimova's birth certificate, it would be difficult to estimate the age of this amazing actress. Actual years seem to have no effect upon her, except, perhaps, to grey her hair as they advance—and this is easily disguised on the screen by a wig. She herself is an enigma; sometimes she displays the tolerant cynicism of her age, sometimes she has the fresh enthusiasm of a child, and the result is most intriguing.

It is probably this blend of youth and age that makes her so very versatile, not only on but off the stage; a versatility which enables her to portray convincingly, and without any heavy make-up, a careless, happy child one moment and a disillusioned woman the next; a versatility which enabled her, before leaving Russia and attaining the heights of fame to which she has now reached, to write dialogue, to compose music, direct the plays in which she appeared, and also to make her own costumes. Her energy has not abated one whit; it is now directed into one channel instead of four or five, a much more satisfactory arrangement, for, though dabbling in many arts, it is in acting that she excels, and freedom from any other call upon her energy allows her more power for concentration upon her parts.

Her slenderness and suppleness also belie her age. She is as willowy and supple as any damsel in her teens, yet she says "I never exercise. I don't walk, I don't ride horseback, I don't play golf or tennis. I do nothing except—I move my grand piano five times a week."

When Nazimova first arrived in America, Caroline Harris, Richard Barthelmess' mother, gave her English lessons. Mrs. Harris herself lived in one room, and when she went to Nazimova's hotel she had nowhere to leave Richard, then aged nine. So, upon Nazimova's suggestion, she brought him along with her. Dickey at that time was inseparable from some beloved white rats, so these came along too, and Nazimova won Dickey's heart by allowing them to run all over her room. A firm friendship resulted, and called forth Dickey's first love letter, a passionate epistle which ran: "Dear Madame,—The white rats are fine, I hope you are, too. Love, Dickey."



Alla Nazimova



Douglas Fairbanks Jnr.

A HERO WORSHIPPER

IF film acting is Douglas Fairbanks Junior's profession, hero worship is his hobby. And the object of that worship is his famous father, whom he has idolised ever since he was a tiny kiddie, when he used to come home from seeing Doug. Senior's films, and try to copy his hero's athletic feats. It is his ambition to resemble Douglas Sr. as much as possible, and to make pictures like his—a laudable ambition, but one that will not be easy of achievement. However, he has a good start, as you can see, in the possession of the famous Fairbanks smile, and he is also a very promising athlete (due no doubt to his early efforts), having won several cups as an all-round sportsman. And by now his talents are undoubtedly—from the first they were pretty evident, for it takes more than just a lack of self-consciousness for a completely untrained boy to step straight away, as he did in "Stephen Steps Out," into a leading role in a film and make such a success of it. Many others have essayed to do this, of course, but very few have succeeded.

Although he has not yet realised his ambition to make films similar to his father's, he is already famous in another type of role. He fits into the gap between kiddies such as Jackie Coogan and youthful leading men, unchallenged by any, for Wesley Barry, his only possible rival, is accepted as belonging to gawky country boy or street gamin parts, while Douglas's travel and education have given him a certain polish and ease of manner which are plainly perceptible on the screen, and he would be as uncomfortable in Wesley Barry's roles as Wesley would be in his.

It was not without some difficulty that Douglas Fairbanks Jr. gained his parents' permission to act on the screen, for both would have preferred him to take up some other career, and, in fact, one of the reasons why his mother took him abroad was that he might, among the wider interests, forget his desire. But it was unavailing; he was determined to act, so eventually his mother gave way, for nothing else attracted his attention seriously except painting and clay modelling, at which he is quite proficient, though not keen enough on them to adopt either art as a profession. He evidently knew his true forte.

The Well-dressed Man of the Screen

IF film directors want to fill a role of a well-dressed man who looks as though he has made a success of his life, they immediately think of Huntly Gordon.

You will remember him in this type of role in "The Famous Mrs. Fair," and, when "Bluebeard's Eighth Wife" was to be screened, an actor was wanted who would not look too old to be married to Gloria Swanson, and yet would look sufficiently prosperous to pay alimony to seven other wives. The choice for this part, as you know, fell on Huntly Gordon.

Mr. Gordon can be taken as an authority on the correct attire for men. He is always neatly and correctly dressed. You can be quite certain there will never be anything showy about him—no enormous diamonds flashing on his fingers.

There is an air of general fitness about Huntly Gordon, and this is probably because he believes in exercise for keeping in physical condition. However busy he may be he always contrives to spend a certain time each day in the gymnasium. He is also a great believer in tennis as an excellent exercise, and he contends that no exercise done indoors is half as beneficial as in the open, for fresh air is one of the best tonics in the world.

If ever Huntly Gordon has any time to spare between films, he gets away to the country, and takes a part in any sport which happens to be seasonable. Most people who love outdoor pastimes have a favourite, and in the case of Mr. Gordon it is sailing. He has never yet been known to miss an opportunity to sail.



Huntly Gordon



Leatrice Joy

She Believes in Being Herself

LEATRICE JOY lives up to her name, and in the studio where she is working, hearty peals of laughter will be heard, and a figure will be seen flying merrily around like a schoolgirl.

When she began to make a name for herself on the screen she was told that she ought to be more dignified, that her unseemly mirth should cease, and she should walk about sedately, as beffited a famous star.

Leatrice, however, very sensibly decided to be herself, to go on laughing, and occasionally skipping when she felt like it, and frequently joking.

"Because you have come into a little success, why should you change yourself?" she said. "Many girls become affected, and they do not realise that in remodelling themselves to fit success they may be destroying the very qualities that gained it for them."

"I refuse to be a hypocrite—I am just going on being myself."

Consequently, Leatrice Joy is one of the merriest people in the studio, and is often up to some prank or another. She can take a joke, too, and does not mind being teased.

Other members of the cast of any film in which she plays are always teasing her about her absent-mindedness.

Just as she is about to go in front of the film camera, it is a common sight to see Leatrice tearing back to her dressing-room for something essential to the scene, which she has forgotten.

It is a tribute to her popularity that everybody forgives her, although she does hold work up for a little while, as she gathers her things together.



*A beautiful camera
study of FAY COMPTON as
"Yasmin" in "Hassan"*

JEALOUSY

I watch the Sultan with his newest love.
He tells her what one time he told to me.
Fair is she, and laughing as I look.
I watch it all ; they care not that I see.

Perchance I'll kill her with some subtle drug,
Or stab her with my dagger's silver blade.
Perchance I'll turn it on myself—or him.
I cannot tell ; my mind is not yet made.

But now I watch her as she leans on him
And tastes those lips that once were kissed by me
O fair is she, most happy, laughing, fair.
I sit and watch ; they care not that I see.

LOUISE A.

(Photo : Abbe)



Beckoning Stars

by LOUISE
ALLINGHAM

It was late afternoon and the trees swayed lazily in the breeze. Everywhere was fresh, beautiful, and perfumed with flowers.

Down on the Farm

"OH, my dear ! I thought he was perfectly adorable. Why, at the end—you know, just before he finds her—I was crying like a kid. Don't you simply love him ? "

Betty May turned to her companion as they came down the steps of the one and only cinema theatre in the sleepy little country town of Milton Moor, and spoke fervently. She was a typical country girl with a beautiful skin, a broad face, and blue, laughing eyes—an attractive type, but not a beauty. She talked on ecstatically about the film she had just seen while the girl at her side remained silent.

Jean Dacres was a country girl also, but she was very beautiful. In spite of her good but unstylish clothes, this was perfectly obvious. Her dark hair waved naturally back from a low forehead of the true cream variety. Her figure was small and dainty, and her little face was oval, and tinted so delicately that one knew instinctively that its colouring was Nature's handiwork alone. Her eyes were large and very soft, and her small red mouth was beautifully chiselled and curled upwards a little at the corners.

Just now, however, her lips were parted slightly and her breath came sharply. She, too, had enjoyed the film. So much so, indeed, that Betty's cry of enthusiasm jarred on her a little. The story had enthralled her, and every time she thought of the star her heart beat just a little faster than before.

" Rex Remmington," said Betty, sighing. " What a ripping name, too ! It suits him so. He's got such a fine, manly face—I mean there's a sort of—sort of—well, a rugged strength about him. And when he's in love—when he looked at her—oh, my dear ! "

Jean nodded, and sighed too. She did not like to say how she felt about the famous British star, Rex Remmington. Indeed, she felt that no words could adequately express the delicious thrill of excitement she felt when she saw his familiar face appear on the screen. Besides, it was all too sacred, too beautiful, too wonderfully precious for her to jabber away about it to the cheery Betty. So she let her friend do the talking as they went through the town, content to remain silent, lost in her dreams.

As they sat on the top of the rickety old 'bus that would take them through the village where they lived, Betty continued to talk.

" I wonder what he's like at home ? " she said. " He's not married, of course—or is he ? Oh, no ; I remember, he was engaged, and then they broke it off. I wonder if he's in love with that girl he acts with—what's her name ? "

" Emmiline Morice," said Jean, breaking her silence for the first time since she had left the cinema. " Isn't she just beautiful ? "

Betty nodded.

" Yes," she said, " she is simply lovely. He must be fond of her. Besides, the way he looked at her ! The

way you could almost hear him calling her 'Mary! Mary! Mary!' Oh, it was too sincere to be just acting. Heigh-ho! I wish I were on the films."

Jean nodded, and a light appeared for an instant in her dark eyes, but she did not speak.

When at last the bus stopped outside the church at Little Sylvadon, she said good-bye to Betty, who lived at the post-office, and set off across the darkening fields towards the little farm where she lived. It was a wonderful evening, the hedges were white with hawthorn blossom, and the air was warm, and sweet with the scent of flowers.

Jean was a real country girl, and the love of Little Sylvadon was deeply implanted in her heart, but the cinema had cast a spell over her, and as she walked she looked about her distastefully.

Early that morning she had risen and milked the cows—there were four of them : Whitefoot, Tessa, Marybell, and Tib—she knew them all by name, knew all their little fads and strange ways. Indeed, she was an expert dairymaid. There had been some talk of her competing in the famous dairy competitions held in London, and she was famed all over Little Sylvadon for her power over animals. There was nothing she could not do with them. Yet as she walked along that evening she was extremely dissatisfied. She could not forget that film. Could not forget Rex Remmington's rugged, half-weary, half-pathetic face. She was sure he must be a dear, of course, very important and lordly—so clever a man would be sure to be too busy for all the people who wanted to know him—but still, at heart, she was sure he must be kind and heroic and very, very manly.

Jean caught her breath as she thought of him. Then there was the glamour, the marvellous chance of becoming a star herself. The chance of acting, of becoming famous throughout the world.

Jean stopped dead on the footpath and clenched her hands.

"I'll do it!" she said suddenly. "I'll stay with Aunt Mary at Clapham, and I'll go to the studio and I'll get on if I die for it. Yes, I'll do it. I'll go on the films and I'll act with him!"

That evening Jean packed a suit-case, and, opening a drawer in her little bureau in the attic where she slept, took all her savings from it and put them in her purse. Then she left a note for her mother and set out.

It was a four-mile walk to the station, but Jean did not care. She had made up her mind.

The Boy from the Country

IT was the third day she had been in London. The third day she had waited with a crowd of other would-be supers outside the Incorporated Levys' Studio interviewing room. Jean was tired and rather disheartened. London was a bewildering place. The noise irritated her, and the whirling traffic scared and worried her. However, she had made up her mind, and she was game. Her clothes were rather a problem—the other girls who were waiting for this thirty-shillings-a-day job seemed to her to be dressed like princesses, and the make-up on their faces was wonderful to behold. Jean felt out of it, and very dowdy in her simple knitted three-piece suit and stout country brogues.

The two other times she had applied she had been told that no one was wanted, but to-day the chances of a job seemed to be a little better.

The door-keeper—a magnificent man in gold buttons and a beard—had told her that a new film was being started and a crowd would be needed.

Jean's heart thrilled. Perhaps her chance would come, after all.

She sat down on one of the wooden forms set round the room to wait her turn to see the producer's assistant who engaged the supers, and was deep in her dreams again when a slow, hesitating voice at her side disturbed her.

"Had any luck yet?" it said.

Jean looked up. The faint broadening of the vowels had told her that he was a man from her own county. He was standing before her smiling down at her.

He was tall and dark and young, not more than a year older than herself, Jean guessed. He was handsome, too, in a way. There was something about him which reminded her a little of Rex Remmington, but he was younger, of course. And there was something about him which made her think of her home at Little Sylvadon. He was a country boy.

She smiled at him dolefully, and shook her head.

"No," she said. "Have you?"

A momentary cloud passed over his face, and he sighed.

"No," he said, as he sat down beside her. "I've been trying for three weeks to get on, but I haven't had a single stroke of luck yet. I don't know why I came."

Jean smiled at him sympathetically ; there was something very charming about the frank disappointment in his voice.

"You're from Sussex, aren't you?" she asked.

He glanced at her eagerly.

"Yes," he said. "I—er—I've got a little farm down there—near Bury St. Edmunds. Do you know that part?"

Jean nodded.

"I came up three days ago," she said. "I live at Little Sylvadon."

"Do you? I know that part well. And you came up three days ago?"

He was looking at her interestedly, and there was a faint, half-wistful expression in his grey eyes.

"Lambing's over down there now, I reckon?" he said at last.

Jean nodded.

"Yes," she said, "but I got tired of it all—I felt I had to—to—well, to come up here and get away from it."

The young man nodded understandingly. Then he sighed.

"So did I," he said. "I saw a film, and I felt—well, I felt 'That's the life for me!' Have you seen Emmiline Morice on the pictures?"

The faint inflection in his voice on the name was not lost on Jean, and she smiled to herself. She felt she understood him.

"Yes," she said. "Of course I have. She acts with Rex Remmington, doesn't she?"

Although she tried, she could not make her voice sound natural as she spoke the star's name, and the young man glanced at her sharply. Then he smiled and blushed faintly as he caught her eye.

"I reckon we're quits," he said slowly.

Jean blushed furiously ; then she laughed with him.

"D'you think we're mad?" she said, half defiantly.

The young man grinned, sighed, and shook his head.

"I don't know," he said. "Maybe we are, but I don't think so. I reckon we're just human."

The conversation was stopped abruptly, for at that moment the door opened, and the producer's assistant entered. The two rose and hurried forward, but not before the boy had touched her arm.

"What's your name?" he said. "We're both in the same boat, so we ought to be friends."

Jean smiled and told him.

"Jean Dacres?" he said. "Mine's Billy Clayson. Good luck, Miss—'Fan.'"

Jean laughed at him gaily.

"'Fan' yourself, Mr. Clayson," she said. "Good luck."

The producer's assistant was a small, intensely busy man, with sleek black hair going grey at the sides. On this particular morning he was even more excitable than usual, and aspirant after aspirant was turned down. When at last Jean's turn came, she went forward tremblingly, her heart thumping and the bright colour surging into her cheeks.

The little man looked at her, and grunted approvingly.

"Good teeth," he said; "yes, good teeth and good eyes, walks well, you'll do. 'Set No. 32,' for Mr. Wigmore's 'Love in a Village.' Go along quickly—you'll do in the clothes you have on. We're in a hurry to-day. Next, please."

Jean could hardly believe her ears, but she hurried after the other successful aspirants through the swing door which led to the studio and her dreams. Just as she went she heard the assistant engage another super for "Set No. 32." Turning curiously, she saw it was her new friend, the country boy from Sussex—Billy Clayson. She glanced back at him and smiled; she found she was most extraordinarily glad that he, too, was in the adventure.

The Stars

"SET No. 32" proved to be a partitioned-off part of a huge studio which had once been a garage for motor buses. Jean was amazed to see that in one half of it the whole corner of a room had been built up with a proper window, door, and fireplace in it. It was supposed to be a farmhouse interior, and painted oak beams criss-crossed the white walls. It was not much like the farmhouses Jean knew, but she was in no mood to criticise. Indeed, she had very little time to look about her, for the camera-men were busy with their great arc lights, and Mr.

Wigmore, the producer, was already bustling about, scenario in hand.

He was a big, fat man, with a knotted brow and a red neck, but he was good-humoured, and, apart from a tendency to hustle everything and everyone, perfectly kindly and normal.

Briefly he outlined to the supers what he wanted them to do. It seemed to Jean to be very simple: they were to come in two or three at a time and stand about talking in hushed whispers. The reason being that the heroine's mother was supposed to be lying dead in the next room. They began to rehearse, and Jean was amazed at the amount of time and trouble it took to get that simple entrance done to suit Mr. Wigmore. They tried it over again and again. Always there was something wrong; for nearly an hour no photograph was taken. Jean and the strange boy from the country exchanged glances as they trooped off the set for the fourteenth time.

"More work about it than I thought," he whispered.

She nodded.

"Still, we're in it," she whispered back.

He grinned.

"I know," he said. "It's great!"

The fifteenth time Mr. Wigmore was satisfied, and at the sixteenth the camera-men got busy; it was all over in a few seconds.



As Jean went she heard the assistant engage another super for "Set No. 32." Turning curiously, she saw it was her new friend, the country boy from Sussex—Billy Clayson.

"Good!" said Mr. Wigmore, as the arc lights, which nearly dazzled Jean, were shut off. "Now, let me see."

He glanced at the scenario as he spoke, and continued:

"Oh, I see—heroine comes in weeping, supported by hero. Where are they?"

"Mr. Remmington is in his dressing-room; Miss Morice is just coming, sir," said an assistant.

Jean and Billy both started at the great names, and Jean felt herself quivering with excitement. The moment was approaching—the moment when she would actually see the great man.

"Tell 'em to get a move on, then," said Mr. Wigmore suddenly. "What do they think I am—something waiting to get ripe? I'm not here for life, you know."

"Yes, sir."

The assistant disappeared. There was a long pause, and then down the studio among the piles of scenery and odd scraps of furniture came two figures, one tall, the other amazingly tiny.

Jean and Billy caught their breath simultaneously. The moment had come.

Rex Remmington and Emmiline Morice strolled on to the set. Jean and Billy stared at their ideals eagerly, then they turned, and, taking care not to look at each other, eyed the people around them curiously.

The rest of the supers, most of them old hands, were extraordinarily unimpressed, obviously the two stars were no heroes of theirs. Mr. Wigmore scowled at them, and the camera-men, whom Jean was fast realising were the really important people in the film world, went on with their mysterious business with magnificent indifference.

Then the rehearsal began again.

Both Jean and Billy learnt something about stardom in the afternoon that followed.

Rex Remmington and Emmiline Morice had neither of them an easy time that day. To the two young supers from the country they were still figures of romance—mysterious, aloof—but their hero-worship suffered a few hard knocks.

For instance, Billy found that Emmiline Morice was a very human little lady with very human fits of sullenness.

As for Jean, Rex Remmington was a surprise for her, too. He was just the same as she had seen him on the screen, of course. He had the same longing, pathetic look that had thrilled her so, but there was a difference. Here in the studio he was just an ordinary man. In spite of her loyalty to her idol she could not help feeling that he was a little disappointing. There was nothing marvellously striking about him. In fact, the few things he said were really very ordinary, just the things anyone might say. And he had a nervous laugh—a rather high-pitched guffaw—with which he greeted almost anything anyone else said, whether it was funny or not. It was impossible to dislike him, but then it was not particularly easy to like him much either. As for the rest of the studio people, they seemed to treat him as a necessary nuisance.

Jean realised this with a bit of a shock. The actors and actresses were the least important people in the studio. Indeed, compared with the camera-men and the producer, they were nothing. However, she still admired Rex Remmington, and her heart fluttered a little when his eyes fell on her by chance in the course of the rehearsal, but he seemed further away—infinitely further away than he had done in the cinema at Milton Moor.

At last, after a hard day's work, Jean left the studio with instructions to come again at the same time the next day. She had not gone far down the road when Billy caught her up, and they walked to the Tube station together.

"How do you like it?" she asked him.

For a moment he did not answer her, then he sighed.

"Oh, pretty well," he said.

She guessed what he felt, and with her natural gift for saying just the comforting thing, she laid her hand on his arm.

"Now—now we've got to succeed," she said slowly.

He looked up at her gratefully.

"Yes," he said gravely. "Yes, you're right. That's the thing to do. Succeed!"

Jean smiled at him, and when they parted at the station she promised to look out for him the next day.

That night Jean's dreams were wild and wonderful. In them she became a photographer, a star, a producer, and even a camera, and was rescued from hundreds of impossibly dangerous positions by the same dashing hero. But the strange part of it was that this hero, although he was called Rex Remmington, had the face of—well, of quite a different person.

Working

AFTER three days' in the studio Jean plucked up courage to address the famous star. She went up to him timidly with a photograph of himself clutched in her nerveless hand.

"Please—please," she stammered shyly, "would you—would you autograph this for me?"

To her surprise the star seemed as nervous as she was. However, he took it at last and beamed at her.

"Oh, yes, rather. I—I'd like to," he said, and laughed his ridiculous laugh. He took a pen from his pocket as he spoke and began to scribble.

"To my friend," he said slowly, as he wrote, "er—let me see. What did you say your name was?"

"Jean—Jean Dacres," she stammered.

"Jean Dacres," he said, with satisfaction, as he wrote it. "To my friend, Jean Dacres.—Rex Remmington."

He signed his own name with a flourish and handed the photograph to her. She saw that he was very humanly pleased, and somehow, she did not know why, she felt disappointed with him. He was nothing wonderful, but just an ordinary quiet, nice, but not too interesting man.

She put the photograph in her bag and went off to look for Billy.

As the weeks went on she and Billy became great friends. He was still Emmiline Morice's devoted admirer, and Jean was still thrilled a little by Rex Remmington's strange, pathetic look, but each found the other a wonderful confidant, and they had many long talks together.

Chances did not come, however. They did their work in the crowds well, but they remained in the crowds, and there seemed no chance of ever getting out of them.

Then came a time when the whole company had to go out to the country to film an outside scene for "Love in a Village." They went down in three big charabancs, the stars and the producer following in a car. The camera-men went by themselves, also, aloof and important, as usual.

When at last they reached their destination, an

(Concluded on page 86.)

SYD CHAPLIN-

Charlie's Brother and "Charlie's Aunt"

An "Ideal" Picture of
the Famous Play



Charley's "Aunt" suddenly finds himself without any money, but reflection brings the cheering thought that an empty pocket doesn't matter so long as he is the "old lady" from Brazil, since it will be the duty of the nephew and his fellow conspirators to pay for a "lady."

This is one of the compensations of the masquerade. Another is seen on the right, where the "Aunt," is enjoying the kisses of two pretty girls.



Syd Chaplin as Charley's Aunt. His make-up is a triumph of the actor's art of disguise.

Many people have forgotten that Syd Chaplin was once the star of the family, for when he was with Fred Karno, he made many big successes.



BECKONING STARS (*Continued from page 84.*)

old-fashioned farmhouse in the heart of the country, Jean looked about her and sighed. It was beautiful and so friendly and homelike.

Billy strolled across the grass and joined her.

"Glorious!" he said suddenly. "Glorious, isn't it?"

Jean nodded without speaking. A call from the others disturbed them, and they followed the company round to the field at the side of the house where the scene was to be taken.

Mr. Wigmore explained it briefly.

The heroine was to be milking a cow, and the hero, as he came back from "long wanderings," would find and recognise her; then she would claim him as her lover in front of a crowd of villagers. As usual, it all sounded very simple until the actual rehearsal started. On this occasion matters proved even more complicated than usual. The trouble began when the farmer who owned the field produced the cow which he had undertaken to lend for the production.

As the great soft-eyed beast came ambling into the field Miss Emmiline Morice gave a short hysterical scream and bolted.

The cow showed distinct signs of restiveness. The company scattered, the producer said words that no one should say, and Miss Morice flopped down upon the grass and sobbed hysterically.

Jean began to feel angry. It all seemed so silly. They were frightening the poor beast.

Mr. Wigmore's outraged voice suddenly roused her.

"Very well, someone will have to deputise," he said. "We'll take it at long distance, and the girl can wear a sun-bonnet. Now, isn't there anyone who can milk the creature? Good heavens! Get me a girl from the village—any girl——"

Jean stepped forward, amazed by her own composure.

"Let me," she said. "The poor thing. You're terrifying it." She went up to the cow as she spoke and touched it gently.

The cow became quiet at once. Jean's few weeks in London had not robbed her of her skill with animals.

Mr. Wigmore was delighted, but he did not go near to the creature. Indeed, all the company remained somewhat aloof.

"That's splendid!" said Mr. Wigmore, at last. "Splendid! We'll take it from a distance—just the part with the cow. Emmiline, give the girl your sun-bonnet."

Jean put on the bonnet. The camera-men took up their stand some distance away, and all was ready to begin, when a new trouble arose.

Rex Remington could not disguise his distrust of the cow, either.

Mr. Wigmore became black in the face with exasperation. The star tried over and over again, but every time he went forward his start on seeing Jean looked too much like a start at seeing the cow, and the company was convulsed. Finally, the young man became angry, and indignantly he refused to go on with the scene.

"I'm sorry," he said, "but you'll have to get a deputy for me, too. It doesn't matter. If you use a deputy for Miss Morice, why not for me?"

Mr. Wigmore swore and turned to his company.

"Now who'll do?" he said, half to himself.

Jean turned her head and looked at Billy. He hesitated, and then stepped forward.

Mr. Wigmore noticed him.

"You?" he said. "Yes, you're not really unlike Rex. D'you mind cows?"

Billy grinned.

"No," he said, and walked over to Jean.

The scene went through without any further hitch.

Jean was very quick to take any instructions, and by the time the camera handle was still the producer was in a good mood again. He came up to Jean (when the cow had been safely led away by the grinning farm hand) and smiled at her.

"Very good!" he said. "Very good! I'm pleased with that. Come and see me to-morrow at the studio." He smiled as she flushed with pleasure, and repeated "Very nicely done. Better not act in this crowd to-day," he added. "The similarity might be noticeable in the film. Wander round a bit till we go back."

Jean smiled and thanked him, and then, as he went back to the disconsolate Miss Morice and the nettled Mr. Remmington, she and Billy strolled away together.

It was late in the afternoon, and the trees swayed lazily in the faint breeze. Everywhere was fresh, beautiful, and perfumed with flowers. They sat down under a tree.

Billy sighed, then leaned back and shut his eyes.

Jean did not speak. Milking the cow had brought back memories of Little Sylvadon.

"I know what you're thinking," said Billy at last.

"What?" she said.

"The job you'll get when you see Wigmore tomorrow."

"I wasn't."

"Weren't you? I was. You'll be a star some day."

Jean laughed.

"You don't sound very cheered about it," she said.

"I'm not!" The boy spoke sharply.

Jean glanced at him, and when she spoke her voice shook a little, in spite of herself.

"Why—why not?" she said.

The boy sat up, and his hand dropped over hers.

"Jean," he said slowly, "I—oh, look at me, Jean!"

The girl turned and looked into his face. What she saw there thrilled her as she had never been thrilled before, not even in the cinema at Milton Moor.

The boy slipped his arm about her.

"I—I love you, Jean," he said. "I don't know how it's happened, but somehow while we've been working together, I—I—you—oh, I don't know how, but it has happened! I love you, Jean—I love you terribly!"

"What about the girl you left the farm for—Miss Morice?" said Jean teasingly a moment or so later.

The boy blushed and laughed.

"Oh, I reckon stars are best seen far off," he said. "On the film or in the sky, it's all the same. But you can't talk. What about the heroic Rex?"

Jean settled her head more comfortably against his shoulder and smiled.

"You're right, Billy, my dear," she said. "He's a star on the screen, and on the screen I'll still admire him. Off—he's scared of cows!"

"My Jean!" Billy kissed her lips and held her tightly to his heart. "We'll live down there in the country—just we two," he said presently, "and we'll work on our own farm always together, Jean; and if we get bored ever we'll——"

Jean laughed and snuggled against his shoulder.

"We'll go and watch the stars, Billy," she said.

THE END

In the Days of the CORSAIRS

Milton Sills in a screen version of
Rafael Sabatini's novel, "The Sea
Hawk"
(First National)



Enid Bennett as
Rosamund and Milton
Sills as Sir Oliver
Tressilian (Sakr-el-
Bahr), the Hawk of
the Sea

A fight between The Sea
Hawk and Jasper Leigh, a
freebooter (Wallace Beery)

The Sea Hawk and the
galley slaves





(Paramount)

Gloria Swanson as Madame Sans-Gene

The Romance of a washerwoman
who became a Duchess when
Napoleon Bonaparte, the Man of
Destiny, was Emperor of France

Rudolph Valentino in "The Sainted Devil"

A Paramount film version of the Rex Beach
story, "The Rope's End"



Rudolph with his heroine, Helen D'Algy
On left with Nita Naldi, who also has
a prominent role



(Allied Artists)

*The sweetheart
of her gang*

Mary proves
herself a good
ally in the film
version of the
old-time song

"She's my sweetheart,
I'm her beau.
She's my Annie,
I'm her Joe.
Soon we shall marry,
Never to part.
Little Annie Rooney,
My sweetheart."

Mary Pickford
brings back
ANNIE ROONEY





Betty Compson and Theodore von Eltz in
"Locked Doors" (Paramount)

FISHING

" What are you thinking?
 Nothing? Oh!
 You're not very talkative
 To-day, you know.

" Something on your
 mind?
 What can it be?
 What? Oh, is it
 To do with me?

" Yes? Oh, say it!
 Tell me, do!
 Do I think that I
 Could care for you?

" Yes, I think I could,
 dear.
 Sure of it. Oh!
 Yes, I'll put my head
 On your heart—so."

Said he, speaking low,
 " 'Twas my dearest
 wish,
 Yet I despaired it
 When I came to fish."

Said she, lower still,
 " 'Twas not left to you,
 While we've been here,
 dear,
 I've been fishing, too."

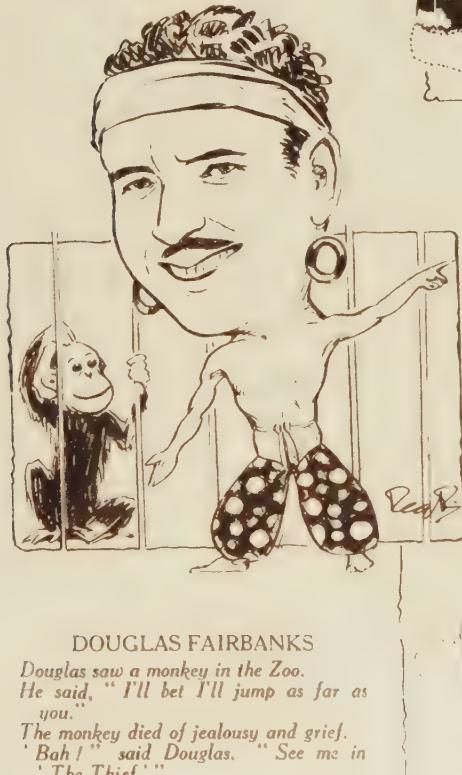
LOUISE A.

**LILLIAN GISH**

*Once at a party, when we were small,
There was nothing to play at, at all.
The affair was saved by Lillian Gish,
Who cried a pond, and we played at fish.*

**MARY PICKFORD**

*Mary has let down her frocks,
But we'll forsake her never,
Rompers, trains or crinolines,
She has our hearts for ever.*

**DOUGLAS FAIRBANKS**

*Douglas saw a monkey in the Zoo.
He said, "I'll bet I'll jump as far as
you."
The monkey died of jealousy and grief.
"Bah!" said Douglas. "See me in
'The Thief.'"*

**CHARLIE CHAPLIN**

*Mr. Charles Chaplin is a serious man,
He makes straight films to show us he can.
The fans say, "Charles, you're too clever by half—
Oh, put on your boots, man, and give us a laugh!"*

**ADOLPHE MENJOU**

*Adolphe's manners are sublime,
In love, in rage, at breakfast-time.
He always is—Adoring Fan—
A perfect little gentleman.*

**BABY PEGGY**

*Baby Peggy—everybody's pet—
Hasn't a rival near her yet.
Laughing, slant-eyed, like a little Jap
Her high throne is everybody's lap.*

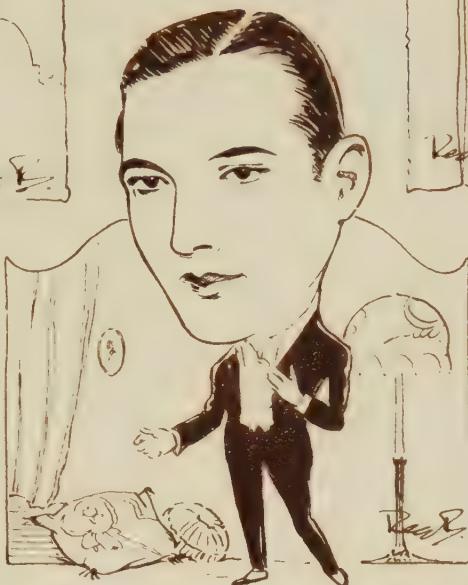


Rudolph the Debonair,
Jackie with Queer Bobbed Hair.



BETTY BALFOUR

Betty Balfour, the Cockney Queen,
Is Britain's hope on the movie screen.
The Yanks may copy St. Paul's great
dome,
But only Betty can show us our home.



RUDOLPH VALENTINO

Rudolph, mournful-eyed, serene,
The perfect lover of the screen—
Tho' buffeted by love or earthlier
gales,
He always smooths his hair and
cleans his nails.



HAROLD LLOYD

Harold is so modest that he tries
To hide his manly beauty from our eyes ;
And the real reason (ask him if we lie)
That he wears gig lamps is because he's
shy.



THE TALMADGES

In the cradle Constance said to Norma,
"Comedy or tragedy ? I say the former."
Norma said to Constance, "We'll each take half ;
I'll make 'em cry, dear—you make 'em laugh."



POLA NEGRÍ

Of all the lovely firebrands of the screen,
The dashing Pola is acknowledged queen.
With slinky arms, and rolling eyes
magnetic,
Her vamping scenes are—well, sir !—
energetic.



*With Mae Marsh in
"The White Rose"*



A Studio Portrait.

*On left with his
mother, Madame
Clara Novello
Davies*



In "The Man without Desire"

IVOR NOVELLO-

FAMOUS in three spheres of life before the age of thirty, occupying, even as a boy of twelve, a position at the very top of his boyish profession, talented far beyond the average even of famous people, handsome—and, perhaps best of all, lucky—Ivor Novello must indeed be beloved of the gods.

Has anyone, in his teens, ever heard the whole world singing a song of his own composition? "Keep the Home Fires Burning" first introduced to-day's "matinee idol" to a world public which he is drawing closer to-day through his wonderful work on the screen, in the theatre,

and—for music is, I believe, still his real love—wherever tunes are played.

An Envious Boyhood

NOVELLO had a boyhood which anyone with an artistic leaning must envy. His mother, and incidentally his nearest and dearest "pal" even to-day, is Madame Clara Novello Davies, famed through Europe and America as a teacher of music. As a child he sang at one of the Welsh Eisteddfods, and came out with the first prize. It was perhaps characteristic of him that he played truant, in a way, to do it, for although his mother was there she had no knowledge that he was competing till she saw him walk—one had almost said toddle—on to the stage. All her pupils were being turned down—there is a funny story behind that particular musical festival—and young Ivor, who had not even sent in an entry form for the competition, bluffed the authorities that it was their fault the papers were not there, and, under false pretences in one way, but through nothing but sheer ability fighting big odds, he retrieved the day for the Novellos.

Everybody must like Novello for one thing. When you talk of his success to him he laughs, and disclaims all responsibility. "My mother—and my astounding luck!" he says. He will tell you, too, that he doesn't deserve it; but Ivor Novello, off the stage, off the screen, away from the concert platform, is what every other genius has been and must be—a tense, hard, enthusiastic worker, seeking ever something better than the last triumph accomplished.

A Choirboy

AS a choirboy at Magdalen he rose to the top. All the world sang his war song. As an actor-manager he has made at least one conspicuous success in "The Rat," but it is on

-Composer-Film and Stage Star

the screen that he looks like achieving the widest of world-wide fame.

Mercanton gave him his first chance in "The Call of the Blood." Mercanton saw a photograph of him one day, and demanded that he should become a film actor. "But he's a composer, not an actor," objected the man who had shown him the photo. But Mercanton, whose vision is that of a David Wark Griffith, didn't care if he was a chimney sweep. It was not Novello's fame as a composer that got him his chance on the screen. It was the personality behind that face which compelled one of the world's greatest producers to bring him in.

Discovered by D. W. Griffith

THAT was proved by Griffith himself. The American producer saw him at the Savoy one night, late, when Novello was eating prosaic eggs and bacon. Ivor had been restraining himself all the time from going over to Griffith's table and asking him for a job, for he knew that with Griffith he would succeed. As a matter of fact he always claims, in his merry way, that he discovered Griffith, and not Griffith him.

Griffith had seen him, though he didn't appear to have done so. He asked one of the people at the table who he was, although Novello was playing in a London theatre at the time. The result was the signing up of a contract which may eventually result in Novello joining the higher ranks of film stars.

At the time I am writing this he is playing in a London theatre during the evening, composing at the piano in his beautiful rooms in Aldwych during the afternoons when there is no matinee, and spending the rest of the eighteen hours during which

he does not sleep in preparing for what he hopes will be his biggest screen success.

And, as in addition to that flair of his for what is right, there is undoubtedly behind him a guardian fairy whose name is Good Luck, he will probably have to wonder in the end in which of his three spheres he has been most triumphantly successful.

FRED G. STOWE.



*With Hilda Bayley
in "Carnival"*



As Bonnie Prince Charlie

On left, with his mother

*On right, as
Karl Heinrich
in the stage re-
vival of "Old
Heidelberg"*

Photo. : Maurice Beck & Helen MacGregor, London





WISHING!

Your lips are like berries the wild rose upon,
Your hair is like silk on the loom,
There are words in your eyes that are merry
yet wise,

And your gown is as fragrant as broom.

*Could I tell, could I tell what I'm wishing, my sweet,
O could I but tell what I'm wishing!*

There's a rose on your cheek and a pearl on
your brow,

And a kiss on your mouth, and a smile.
Let none call me bold if I leave it untold—
Prithee, maid, hear me awhile.

*And I'll tell, O I'll tell what I'm wishing, my sweet,
I'll tell, O I'll tell what I'm wishing!*

LOUISE A.

Enid Bennett and Charles Ray in
"The Courtship of Miles Standish"

Cinema Children

A Natural Love of Dressing-up
Makes the Screen Work of these
Young Artistes Pleasant Play

IT is inherent in a child to dress up and play a part. Most of us remember the day when we built a theatre in the garden or the backyard by the simple process of annexing a few carpets, quilts, and sheets, and stringing them on the clothes line.

We demanded toll of admission in the shape of pins, marbles, and sometimes even halfpennies from other kids if they wished to see us strutting around as Robin Hood, Dick Turpin, Maid Marian, the Sleeping Beauty, or some other famous character, according to sex.

With the assurance of childhood we were above criticism, and whoever in the company might act badly, it certainly was not us. Some of us graduated from the backyard theatre to playing parts on the real stage of a school hall, and a few, like the Talmadge sisters, kept up their play acting till their grown-up days came, and became real stars.

But with most of us acting was just an incident in our childhood. It was catching, like the measles, and like the measles it had us in its grip for a certain period and then passed away, leaving scarcely a memory.

It must be this inherent desire to act that makes kids so natural on the cinema. They bring an air of freshness to the screen that is good for the jaded cinema-goer. Watch the gang in

JACKIE COOGAN

(In circle) MICKEY DANIELS, whose freckled face has won him as much fame as did Wesley Barry's when Wesley was a child artiste.



"Our Gang Comedies," and you will come to the conclusion that all the kids are enjoying acting. Their work is play.

Children who act on the screen may be divided into two camps—those who just follow the director's instructions with a zest that comes from enjoying a thing, and those who can really act.

In the latter class the great star is Jackie Coogan. Jackie is growing up very fast these days. He is no longer the lovable, mischievous boy we saw in "The Kid," "Circus Days," and other early plays. Personally, I first realised that Jackie is not Peter Pan and that he must grow up like other boys when he appeared in "Long Live the King."

It was a different Jackie we saw then. A clever Jackie, but not the kid who broke windows for Charlie Chaplin to mend. The kid in "The Kid" was Jackie's first part, and his greatest, just as in its own line the play was the best ever put on the screen.

But though Jackie is growing up, there will always be a career for him on the film if he chooses, for he is really a fine actor.

Jackie's greatest rival is Baby Peggy. She is still a child, and we shall have many chances of seeing this wonderful little actress in star rôles before she grows up.

The first time I saw Baby Peggy she was featured in a slight comedy picture, but even then she made an instant appeal by her whimsicality and her extraordinary power of depicting pathos.

There is a strong likeness between her and Jackie Coogan, as Jackie was in his early days, and, like him, Baby Peggy owes a great deal to her expressive eyes.

Her big, dark orbs can convey every kind of emotion, and she has no need to use extravagant gestures to show what she is feeling. Whether as a laughing girl bent on some impish trick, or a kid whose heart is aching with sorrow, Baby Peggy is always wonderful.



BABY PEGGY,
the darling of
everyone.



BABY IVY WARD is a London child who gained instant recognition as the daughter of Joe Morgan in "Ten Nights in a Bar-Room."



RICHARD HEADRICK is the child in the Fox film version of "Gerald Cranston's Lady." He has been nearly three years on the screen, and was with William S. Hart in "The Toll Gate."



PAT and MICKY MOORE are two little boys well-known in American pictures. Micky is seven, and Pat nine years of age. Both have been on the screen for over five years. Pat was the little boy in "The Queen of Sheba" and "Ten Commandments." Micky was in "Lost Romance" and "All Souls' Eve."

In "Captain January" she reached a great height, and few finer performances have ever been given on the screen, even by the most famous grown-up stars. In this simple but really great picture-play, Baby Peggy was given a chance to show what she could do, and she proved that she is not merely an infant prodigy with ability to play one particular rôle, but a really good, all-round actress.

Of the other kiddies whose photographs adorn these pages, space does not allow much being said, but the reader will have seen all or most of them at one time or another.

Peter Dear is a British boy, and a glance at his photograph will show how appropriate is his nickname of "Bubbles," for he is the living counterpart of the boy who posed for the picture by Sir John E. Millais.

Peter and the rest of them all play their parts well, and lend an atmosphere to whatever pictures they appear in.

One of the greatest assets that kiddies bring to the screen is that they are always wonderful with animals, especially dogs. Children are naturally fearless with domestic pets and they can do things with them that it would not be wise for a grown-up to attempt. Anybody who owns a dog will realise the truth of this statement. A dog will allow children to ride on him, pull his ears and even hit him in fun,

PHILIPPE de LACY appeared with Mary Pickford in "Rosita." He was born in Verdun during an air raid. Now he is well known as a child artiste, having appeared in over twenty pictures.



JOHN HENRY, Jr., is known to thousands of cinema-goers as the child in Mack Sennett comedies. Some of his best work has been done with *Teddy, the Great Dane*.



BABY BRUCE GUERIN, though only five years of age, is a fully fledged star.



PETER DEAR, the ten-year-old child artiste, who has appeared in numerous British productions, including "The Fruitful Vine," "The Woman Who Obeyed," and "The Royal Oak."

for the dog's intelligence tells him that the kiddies are only playing and he enters into their fun. John Henry junior, seen above, is the sworn pal of *Teddy, the Great Dane*, and in the Mack Sennett comedies these two playfellows have made some wonderful pictures.

Years ago there was a strong prejudice in the mind of the public against kiddies appearing in circuses and even on the stage, and there was some reason for this, for often the little ones were trained by cruel methods; but that is now a thing of the past.

The kids thoroughly enjoy working in the studio and would be unhappy away from it.

Also, their education is looked after thoroughly. Indeed, in this respect they are much more fortunate than the average child of even well-to-do parents.

Only the most bigoted person could find anything wrong in kiddies acting for the cinema, and, on the other hand, they bring joy and laughter to millions of grown-ups.



Mae Busch

A Wit and a Poet

OH, yes, Mae Busch is very clever at other things besides acting.

Some of the literary critics say that she is one of the best of our modern poets, though Mae herself says that she lays no claim to such a distinction.

One little piece, a quatrain called "Hope," is excellent.

Mae Busch says she loves writing poetry because it is an outlet for expression. "That's what we all live for," she says. "Keeping things corked up is fatal."

Just as she is clever as an actress and a poet, so is Mae accomplished as a wit. Her wit is celebrated in the film colony, and it can be very deadly when directed at affectations. Pride has often had to take a heavy fall when it has jostled against Mae.

People can be very rude, you know, when film stars are around, and the other day Mae Busch happened to be at a big railway station. A woman who was also on the platform evidently recognised the film star, for she followed her around shamelessly. Mae went to the bookstall and bought a magazine, and the woman peeped over her shoulder to see what she was reading.

Mae then went along to a nearby restaurant. The woman followed and sat down at the next table—still staring. Miss Busch could stand it no longer. Turning to the woman, she said :

"It is no use your hoping, madam. I refuse to jump on the trapeze or perform any tricks unless you give me peanuts. That's the rule—peanuts or we don't do a thing!"

As you may imagine, the woman fled!

A Veteran at Twenty-Nine

YOUNG and yet a veteran—that is the position of Jack Pickford. Although he is only twenty-nine years of age, he is a veteran in the screen world, for he began to act for the films when they were very much in their infancy, and he himself was only thirteen. Even then he was an actor of several years' standing on the legitimate stage.

His first part in a "movie" was in an Indian mob scene at the old Biograph studio. He worked side by side with Mack Sennett, who, as you know, is now one of the most famous of comedy makers. He and Mr. Sennett both received the same pay—about £1 for the day's work, which was considered very good pay then.

As you know, Jack's real name was Smith, but soon after his commencement in pictures, his sister had begun to call herself "Pickford," and it was not long before Jack followed in her footsteps. This name was not coined, as many people imagined, but was derived from a family relationship.

Jack is just as much a favourite in real life as he is on the screen. He is a welcome addition to any social gathering, for he is blessed with a contagious laugh, and a very keen sense of humour.

He is also very popular amongst people interested in sport, for he is a splendid swimmer and an all-round athlete. He is also fond of hunting.

Jack Pickford is very generous, and many people who have worked for him have had cause to be grateful for his generosity.



Jack Pickford

Always Enthusiastic

NOwadays when many people think it is "the thing" to appear blasé over everything, it is refreshing to find somebody who is full of enthusiasm.

Eugene O'Brien is enthusiastic over his work, over his pleasures, over his friends. "The Joy of Life" is rather a hackneyed phrase, but it is certainly applicable to Mr. O'Brien, and it is the sheer pleasure of being alive which makes him so enthusiastic.

His work probably interests him more than anything else, and in this respect his enthusiasm goes far. When he is about to begin a new film, he tries to live the part as far as possible before he begins to portray it. If he is to be a member of the idle rich, he dines at the very best hotels, and keeps his eye on the type he is to play.

If, however, he is to play a ruffianly part, he will don a choker and cap, and go into the slums, hobnobbing with the people there and getting their point of view.

He is a realist where his work is concerned.

Eugene O'Brien has not any time for "small talk," in fact he has a great dislike for casual acquaintance. He says he either gets to know a person very well, or he gets nowhere at all.

He is very fond of music and is quite an accomplished pianist. He is also rather keen on reading; his taste in literature tends towards the deep and serious.

He is not a bit conceited, though he has every reason to be—with the glowing letters he receives from women all over the world. He's just an all-round, decent, hard-working fellow who is in love with life.



Eugene O'Brien



Eleanor Boardman

Knows Her Own Mind

A GIRL with poise, confidence, and very decided views about life. That is Eleanor Boardman.

Yes, she is a girl who knows her own mind, and is very decided about it, although she is not in the least bit self-assertive or conceited.

When in her 'teens, which she has not long left, by the way, she first showed that she knew her own mind. She wanted to follow a career, but she happened to live in a staid atmosphere, and such a thing was not to be thought of according to the people around her. Her life lay cut and dried before her and Eleanor rebelled.

She asserted her independence and ran away to New York, where she obtained a job in a chorus. Later she managed to gain an entry into the film world.

Of course, she had a hard struggle, but she was not daunted. She is the kind of girl who realises the sacrifice of pleasure, time, and self, necessary for real screen success and is willing to make them. She saw the hard work ahead of her and did not flinch.

She deserves every bit of the success which is hers to-day, for she fought hard for it.

Eleanor Boardman is a very striking looking girl. Her eyes are grey-green and interesting. Her mouth is perhaps a little too thin for real beauty, but it is intensely expressive. Her skin is white but warm.

She is artistic and her home bears marks of her good taste. In one room the walls are decorated with pieces of rare tapestry. Eleanor prizes these very much, for she says she hates new, shiny things, because they have no background.

A Greek Hero

THREE is a saying that the man who has many trades generally ends up with no trade at all. But even though it may be true in some instances, it certainly was untrue in the case of Lou Tellegen. In the early part of his life he was a rover not only in travels but also in trades.

Lou Tellegen was born in Athens, his ancestors having hailed from Greece and Holland. A combination of nationalities which probably accounts for his perfect Grecian profile, his stalwart limbs and his blond hair.

He was a good-looking boy, but his looks didn't do much for him in his early days, for he started off merely as thousands of others have done, as a tradesboy. But, unlike so many of the thousands who have started like him, Lou was dissatisfied. The life was far too narrow for him. And so he ran away from home and supported himself first as a baker, then as a carpenter, then as a tailor, finally becoming a dramatic critic. This work he found more to his liking, because it gave him more scope. And having made good, he decided to return home. But his parents were angry at the anguish he had caused them, and to gratify them he promised to study art in his native town.

This he did for a while, but when a theatrical friend happened to visit the town and offered Lou an engagement in "Ghosts," he fell to the lure of the theatre and set off from home again.

Eventually he arrived in Paris, where he spent some time at the Conservatoire, finally becoming leading man to Sarah Bernhardt. He travelled all over the world with her, at last arriving in America. And when Bernhardt left, Tellegen stayed, to make as big a name for himself in pictures as he had on the stage.



Lou Tellegen



Agnes Ayres

A Rose Among the Roses

AGNES AYRES is so beautiful that it is only appropriate that she should love roses. And she not only loves them but cultivates them with the greatest success. Her garden is a mass of lovely blooms, each one of which she cares lovingly for, and whenever she has any spare time, you'll assuredly see a fairer rose among the growing blooms. And there are other things about Agnes Ayres which you may not know. One is that she simply adores peppermints. They're her favourite sweets, and you'll seldom find her without a bag in her pocket.

She loves her film work, and is very sincere with every part she plays; but she doesn't allow pictures to occupy her every thought and control her every action. But she doesn't waste her time outside the studio in parties and outings. Her evenings—when it's too dark for gardening—are spent in piano and voice culture, and she's thoroughly accomplished in both.

But to talk about Agnes' work. Her rise to stardom has been slow—very, very slow. But it's been complete. She set out with no intention of becoming an actress, merely taking a job in some section of the studio. But she was far too pretty to be allowed to stay in a jog-trot job, with directors looking for beauty and personality meandering all over the set at all times of the day. Her beauty soon became noticed, and she was asked if she'd like to work as an extra. She thought about it before she accepted, but gave in when her chum, Gloria Swanson, who was also an extra, persuaded her to, just for fun. She found that the work appealed to her, and so determined to try and get on. Hard, diligent work and determination through all difficulties have gained her end, and now she is one of the foremost favourites.

A STAR FROM SCOTLAND

IT was because he looked like an Italian, with his swarthy skin and dark eyes, that Ronald Colman was first given his opportunity to play in pictures. He wasn't new to theatricals because he had been on the legitimate stage for a long time. But it happened that when Lillian Gish was looking for an "Italian" to play opposite her in "The White Sister," she saw Ronald Colman and secured him for the part. You can imagine her amusement and amazement when she discovered that he was not a Latin at all—but Scotch! His looks certainly belie his birth. That is apart from the point, however. Lillian was delighted to have found a fellow who fitted so excellently into her picture.

"I think he looks splendid," she said, as she watched him go through some of the scenes. "I hope the people like him."

And they did, for Ronald gained approval and admiration with his very first screen appearance. In the uniform of an Italian officer in this film he certainly did make a striking picture, and revealed himself as a good actor as well. He has not the wicked glint of a Valentino, but there is a refreshing suavity and charm about him.

Before he was selected for a screen role by Lillian Gish he acted in a great number of stage plays. He was, in fact, working with Ruth Chatterton in "La Tendresse" when offered the part. Fortunately for him he was released from his contract, for he has certainly made a far greater name for himself on the screen than he did on the stage. He has never returned to his first love—the stage. For two good reasons.

One because screen work appeals to him more, and secondly because one contract following another has made him too busy.

Ronald Colman is one of the few screen stars who wears a moustache with the approval of his admirers. Once, when he contemplated its removal he received so many letters of protest from feminine admirers that he decided not to part with it, and so it remains.



May McAvoy

THE SUGAR-CANE GIRL

MAY McAVOY is a sweet little maid—sweet in looks, in ways, in manners—so it was quite appropriate that she started on her screen career as a sugar-cane girl. Are you wondering what that is? Of course, you are. Well, it happened so. May wanted to get on the stage. It had been her ambition all through her long schooldays—and when she left she wrote off to a well-known casting director and offered her services in pictures. But even a life-like photograph which accompanied the letter had no pull with the director. He just turned her down flat because she had had no experience.

But she wasn't daunted—no, only more determined. Learning that a well-known firm of sugar refiners intended making a film advertising their sugar, she offered her services. Here her looks gained approval, and she became the sugar-cane girl of the film.

That was the beginning. May never saw the film herself, but some screen producers did, and she received many offers to go on the films—including one from the director who had so ruthlessly turned her down in the beginning.

It fell to her lot to play a cycle of sisters and nurses—all the time building up a reputation for herself and gaining valuable experience. Her biggest opportunity came when she was offered the part of Grizel in "Sentimental Tommy," for May is an ideal Barrie heroine, tiny, whimsical, elfin. No wonder she played the part to perfection, and incidentally won her right to stardom.

May McAvoy's ambition is always to work in comedy-drama. She dislikes comedy and dislikes drama because she believes that eleven times out of twelve neither one is true. "Life is seldom extreme," she says; "most of the time it is a blend."

May is one of the great "mites" of the movies, being not quite five feet in height. She has sapphire eyes, a gentle manner and a firm mind.



Ronald Colman



A VON STROHEIM DISCOVERY

DALE FULLER, whom you will remember for her marvellous acting as the deceived and deluded servant maid in "Foolish Wives," owes the front-rank position she now holds in the pictures to Erich Von Stroheim. Dale says so herself, and she ought to know. Before Von Stroheim gave her that first real chance, Dale had been working hard but achieving very little in the same line, though from her earliest association with the pictures she got a name in the studios as an actress who could always be relied on to make the most of the part she was given. One director gave her the nickname of "Dependable Dale."

After a thorough grounding in stage stock companies she left the footlights for the arc lights, and got a job with Mack Sennett, with whom she remained for four years.

From playing caricatures in Mack Sennett comedies to a character part in a Stroheim production is a big step, but Stroheim made no mistake when he gave Dale that part in "Foolish Wives." Her acting was one of the outstanding features of that picture play, which made such a big departure from the ordinary American film.

Dale was next chosen to play the servant maid in the screen version of Elinor Glyn's famous story, "Three Weeks."

Then, just to show that she is as versatile as she is clever, she made a big success as a Russian aristocrat in "His Hour."

But it is in Von Stroheim's grim drama, "Greed," that Dale Fuller makes the biggest hit of her career. This is strong meat, but it is a film that marks another milestone in the progress of the pictures—an outpost gained in the fight against the drivel and sentimentality of the worst class of screen drama.

A STAGE and SCREEN HERO

JOHN STUART, the subject of this thumb-nail sketch, is an actor who would have made a big name for himself had British films achieved that place in the world of pictures which the pioneers of the industry fought so hard to reach. Restricted output of British pictures means lessened opportunities for our actors and actresses, and Mr. Stuart is only one of the many capable artistes who have suffered from the domination of the American film producers.

But as he is still a very young man there is a chance that he may yet be on the right side of thirty when the much-to-be-desired revival of British films is an accomplished fact.

Good-looking, and possessing the physical qualifications for a stage or screen hero, in all the films he has played in he has made good. After playing his part in the war, this son of Scotland came to London and got his first stage engagement in a "walking-on" part in *Sybil Thorndike's "Trojan Women."*

A little later he was introduced to Walter West, then directing for Broadwest, who offered him a part in *"Her Son."*

Stuart made good in his first film venture, and he afterwards played the juvenile lead in *"The Great Gay Road."* Then followed a leading part in *"Land of My Father's,"* and two leading roles in *"Sally in Our Alley"* and *"Eileen Alannah."*

One of his greatest film successes was in *"Sinister Street,"* where he played the part of Michael Fane. He also played with Florence Turner in *"The Little Mother."*





*Teddy, the Great Dane,
famous in Mack Sennett
comedies.*

*Strongheart, the German
Police Dog.*



FOUR-FOOTED FAVOURITES

The Amazing Cleverness and Sagacity of the Canine Actors of the Screen

WHATEVER criticism may be passed on screen acting, one section of the artistes is immune. It would be impossible to find fault with the marvellous—one is tempted to write miraculous—performances given by the canine stars of the screen.

To say that dogs like Strongheart, Rin-Tin-Tin, Teddy and the rest act with human intelligence is to pay them but a back-handed compliment, for humans often leave much to be desired in their acting, while the dogs are always at the pitch of perfection, or as near perfection as anything can be in this world.

Reason and Instinct

MANY of these dogs have been really starred in a picture, and they have never let the producers or directors down.

Their amazing performances have revived the old controversy, "Can animals reason, or do they do things by instinct?"

Any director who has made a picture with a dog star would laugh at the question, if he did not get angry at the absurdity of the suggestion.

Time after time these dogs have proved that not only do they reason things out, but that they use an intelligence in their reasoning that is of a particularly high standard.

They have confounded the cynics by their extraordinary performances and converted many doubters as to the belief held by all true dog lovers, that dogs understand what is being said to them even if they cannot talk back in words; for, of course, they can tell one who loves them, whether they understand or not, by their eyes.



Peter the Great, a more recent celebrity.

Brownie, also famous in comedies.

There are some people who, while ready to admit that these canine stars are wonderful actors, declare that all the credit is due to their trainers, but the trainers themselves would be the last to admit this. It is true that the trainers rehearse the dogs and are standing by when they perform, but does not a director have to rehearse his human actors, at times doing a scene over twenty or thirty times before he can get the actors and actresses to play it as he wants it played?

Putting Their Own Bits In

IN comparing canine and human actors, think of the advantages the humans have. They can

read the book from which the scenario is taken, getting the whole story into their heads before they go on the set. They can ask questions of the director when in doubt.

Both these assets are denied the dog actor. He has to rely solely on such instruction as his trainer can give him. Often he is handicapped by the make-believe of a play.

His master and trainer may be cast for the role of a minor villain whom the dog has to pretend to hate. He has to snarl at him every time he sees him and attack him with fury that will seem real in the picture.

All this is very unnatural to the dog, who loves his master. But he gets his piece over just the same.

Again, an answer to those who say everything is due to the trainer is that some of the best bits in canine acting have been put in by the dogs themselves, and it is well known in the studios that these bits often make the big hit in the picture.

Trained by Kindness

MANY true dog lovers object to dogs being made to act because they fear cruelty is used to make them do what is required. It is unfortunately only too true that many performing dogs shown on the music-hall stage in this country were badly treated.

But the most careful inquiries as to the training of dogs for the screen has so far failed to reveal any cruelty. The animals are trained by kindness, and, what is more, take a delight in their work.

It would be invidious to single out any one of these wonderful dogs whose portraits are shown here as being the greatest actor, for all are so good. Tragedians or comedians, one can only say of these canine stars—long may they shine!

E. W.

Cameo, another canine comedian.



Owd Bob, the old English sheep dog, and the only British dog star.



Rin-Tin-Tin, who, amongst other claims to fame, was born in the trenches.



THE WONDERER

Wide-Eyed, what are you wondering?
Am I succeeding? Blundering?
Will you smile or deny me?
Dismiss me or try me?

Eve, what are you wondering?

Sweet Lipped, what will you make me?
Make me a god or just break me?
Give me your hand, set it fast in my own?
Or will you send me on—broken, alone?

Eve, Eve, what are you wondering?
Am I succeeding? Blundering?

LOUISE A.

A Beautiful Camera Study of Carmel Myers



BARBARA LA MARR, whose stage career began at the age of seven, when she appeared in stock company, vaudeville and afterwards specialised in classical dancing. She became famous on the screen when chosen by Douglas Fairbanks for the role of Milady in "The Three Musketeers," and since has added to her reputation as an emotional actress.

A RAY SERENE

CHARLES RAY. Cinema patrons all over the world welcomed the return of Charles to his old role of the shy country boy who made good, after he had missed fire with serious dramatic characters which he never ought to have played. Just as London theatregoers insisted that the late Sir Charles Hawtrey should keep to the part of the gentlemanly prevaricator, so does the cinemagoer insist on seeing him in the parts that first made him famous. There was a time when Charles must have been one of the world's most popular screen actors, and now that he has come back to his old roles he will soon regain his position, for the simple reason that he has never had a rival in his own particular line.





LEWIS STONE, like so many successful film actors came from the stage to the screen, but although he made good from the first, it was not until he was given the important role of the Marquis de la Tour d'Azyr in "Scaramouche," with Alice Terry (a scene from which is inset) that he got a chance to show picturegoers that he is an actor out of the ordinary. His acting in "The Lost World," that amazing prehistoric film, has added greatly to his reputation.





SHIRLEY MASON is one of three sisters who have made big names on the silent stage, the other two being Viola Dana and Edna Flugrath. At the age of four she played with William Faversham in "The Squaw Man" which, when shown in this country, was called "The White Man." Since then she has played many leading roles on the screen, and is still drawing the public. She is seen here in the chief part of our own Thomas Burke's "Curley Top," made into a Fox photoplay.



THE CORONATION

I have neither gold nor rubies
Fitting for a queenly crown.
Cities have I not, nor acres,
Villages nor thriving town.

Robes of silk nor strings of diamonds,
Warriors nor kneeling slaves,
Armies to preserve your meadows,
Seamen to protect your waves.

Yet a queen, my sweet, I make you,
Lacking not in any part,
Though your crown is but of flowers,
And your kingdom is my heart.

One willing slave may be a thousand,
One field a paradise has been,
So pray you lift your head, my lady,
Solemnly I crown you Queen.

LOUISE A.

Norma Shearer
and John Gilbert
in "He Who Gets
Slapped"
(Metro)

Humorists of the Screen

Great Progress has been made by the Artistes
who put the Laugh into Pictures

"**B**USTER KEATON was very funny, anyway.
You must admit that."

The above remark was made in the hearing of the writer as a very disappointed house was filing out of a famous London cinema theatre. Everybody in the vicinity knew exactly what he meant—the big attraction (one of the self-styled super films) had failed to get over, but the evening had been saved by the comedy picture.

Highbrow picturegoers may sneer at screen comedians, but the public generally likes them, and he is a wise manager who includes a good comedy picture in his programme.



Billy Bevan

It must be admitted that the early efforts of getting a laugh on the screen were crude in the extreme. What is known as "Slapstick" and "Custard Pie" stuff had no real humour, and could only appeal to the easily-pleased or the empty-minded.

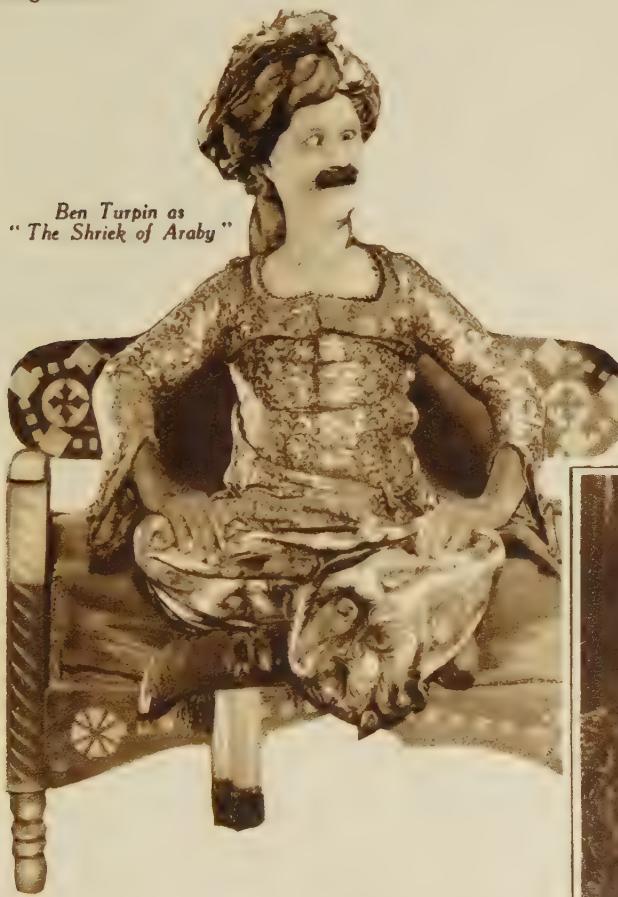
But we have travelled a long way on the screen since the first comedy pictures were the only relief to impossible, sensational dramas, generally Western. And, in justice to many of those early comedians, it must be said that they knew their fooling lacked humour.

When Charlie Chaplin was free from his "Slapstick" contracts, he gave us something that was really funny. Others who helped on the good work were Flora Finch and dear John Bunny.

Insight into Married Life

THE Drew Comedies stood out on their own. They were based on domestic differences, and appealed to all classes of picturegoers by their wonderful insight into married life.

To-day, the leading comedians of the screen rightly occupy a high place in their profession. They are artistes in the fullest sense of the word, and need not fear comparison in this respect with the greatest actors and actresses.



*Ben Turpin as
"The Shrike of Araby"*

*Larry Semon and
Dorothy Dwan in
"The Wizard of Oz"*



In the writer's opinion they are entitled to higher praise, for this reason; they rely less on the sub-titles to get their effects than do the dramatic screen actors.

Charlie Chaplin, like all really great comedians, always mixed his humour with pathos, but I am afraid that the Charlie of these days had allowed his natural leaning to the tragedy of life to make him forget that his real admirers want him to make them laugh.

Harold Lloyd, though he can be pathetic when necessary, always remembers he is a comedian. He has developed his art tremendously since the days when his chief asset was his lensless spectacles. Anybody who can see Harold and not laugh ought not to spend money on comedy pictures.

Amazing Mechanical Stunts

BUSTER KEATON relies more on funny mechanical stunts than facial expression (though his air of perpetual despair as one thing after another goes against him, and hits him on some vulnerable spot, is funny enough). His acrobatic ability enables him to perform amazing feats without changing the expression on his countenance, except into one of mild surprise.



Bebe London



Charlie Chaplin in "The Gold Rush"



Flora Finch as she appeared
in "Monsieur Beaucaire"



Buster Keaton, T. Roy Barnes and Snitz
Edwards in "The Seven Chances"

Ben Turpin belongs to the old school of laughter-makers, the men who starred in the old music-hall days. A horrible squint is one of Ben's assets, and he uses it for all he is worth, but those who have had actual experience of the difficulty of making people laugh know that there is more in Ben's comedy than two cross eyes. There must be thousands of cross-eyed people in the world, but there are few who could take on Ben Turpin's job.

The Army of the Disillusioned

MANY alleged comedians thought that by wearing Chaplin's boots and moustache, and swinging his little cane, they could make as big a hit as Charlie. They joined that great army of the disillusioned who thought they could become famous by imitating the famous. But Charlie has proved over and over again that though his clothes may provoke a laugh, it is his genius that makes him the premier comedian of the screen.

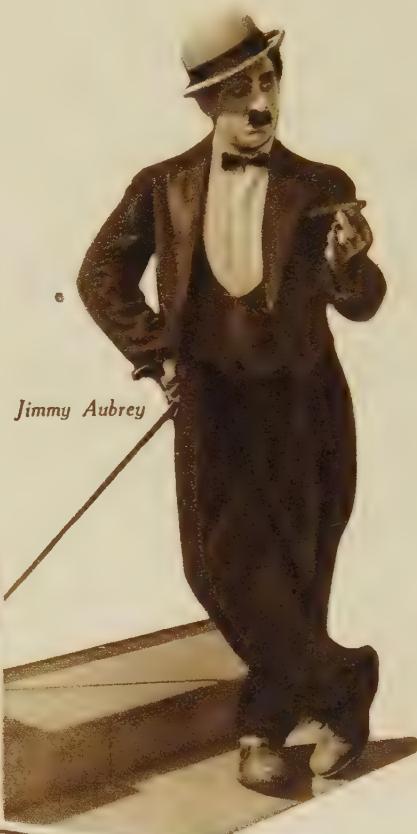
Larry Semon is another who holds strictly to his own line of comedy, and he has a great following, though those who would roar at Chaplin or Lloyd might find Larry not so amusing.

But take it by and large, as Cap'n Cuttle so often remarked, we have to thank the comedians of the screen for much. A good laugh is the finest tonic in the world.

And we have to remember that in getting his laughs the screen comedian has to rely on action and facial expression. In this he is badly handicapped when compared to his colleague on the stage. The latter may be

successful, even if he is a " Stick " as an actor, provided he has a budget of funny songs or stories, but the comedian of the silent stage is minus these valuable assets.

It is true, on the other hand, that the screen comedian has all the advantages of trick photography, and it must be admitted that this is a great asset, but the mechanical marvels of the studio engineer and the camera-man will never make a cinema comedian, much as they may help him to get a laugh. The best comedians of the screen are really fine pantomimists, men who can convey a humorous situation by dumb show, and to be able to do that is to possess acting ability of a high order.





Bewildering Betty

On the left : You see this charming actress as Lady Babbie in "The Little Minister."

Below : A studio portrait.



BETTY COMPSON is one of the many famous stars who first appeared in comedy pictures, playing in no fewer than seventy-eight Christie Comedies. Her first real chance to show she had the powers of a dramatic actress came when she was given a part in "The Miracle Man," the film that made three people famous—Lon Chaney, Thomas Meighan, and Betty herself.

A Popular Leading Man

BERT LYTELL, with or without his moustache, as shown in the photographs, has a style of his own, and this makes him in great demand as a leading man. When "The Prisoner of Zenda" made such a great screen success that it was decided to film the sequel, "Rupert of Hentzau," Lytell was at once chosen for the part. He made a success in this as he has done in many more screen plays since. Lytell is not only a favourite with the cinema public, but he is just as popular with the star actresses with whom he plays, and that is one of the hardest things for a leading man to achieve, for the most charming screen actresses are jealous of their position and they do not want a leading man who will outshine them. At the same time the leading man must put plenty of fire into his acting or the great love scenes would not get across. Bert Lytell is an actor who has the happy knack of pleasing director and public without offending the star.





ADOLPHE MENJOU. It seems a waste of space to give even a thumbnail sketch of the greatest smiling villain of the screen, since every picturegoer knows him so well. Adolphe Menjou's great chance came when Chaplin gave him the part of the villain in "A Woman of Paris," and what Menjou did with that role put him right at the top of the tree in the film world. There is nobody quite like Menjou. In his own line he is supreme.



ALMA RUBENS, one of the most versatile artistes of the screen is one who shows a fresh side to her acting ability in every new part she takes up. An actress who could play the part of an aristocrat in "Gerald Cranston's Lady," and almost at the same time portray an Argentine dancer in "The Dancers," and play both with such power and charm as to evoke universal praise, is entitled to be described as a "star."





MARY PHILBIN. It is said that this wonderful little actress owes her success to Von Stroheim, but though he gave her the first great chance, Stroheim was equally lucky in getting Miss Philbin, for she had already shown in minor parts that there was greatness in her. She is seen here (inset) in the role of Marguerite in "The Phantom of the Opera" (the play within a play) which she, Lon Chaney (as the Phantom) and Norman Kerry (as the hero) made one of the greatest pictures of the year.





EDMUND LOWE combines both a successful stage and screen career. He it was who was given the coveted role of George Tevis opposite Pola Negri in the film version of that most successful play, "East of Suez," a scene from which appears on the left.



Claire Windsor

All Through a Cyclone

STRAVELY enough, it is the ugliest events in life which often bring the happiest results. Anyway, it was a very dreadful affair which was the turning-point in Claire Windsor's life, and which directed her childish footsteps towards the silent stage. For if it hadn't been for a cyclone which wrecked her childhood home—and best part of the town of her birth, Cawker City, Kansas, there is every possibility that Claire would have remained in one of the ordinary walks of life.

But the cyclone upset all the plans of the family. It broke out with a deafening roar accompanied by the smashing of glass and the creaking of timbers and, unfortunately, the loss of life.

Mr. Kronk—for that was the name of Claire's father—decided to remove his family further afield, and so little Ola (Claire) moved with her father and mother to Popeka. Here Claire went to school, developing meanwhile a charming voice. And even while still very young, Claire voiced her desire to go on the stage, a desire which was not encouraged by her mother and father. She was allowed to compromise and take vocal training, and still Claire cherished an inward hope of gaining her point. She did so eventually, but not in the manner she expected.

Happily skating one evening on a glazed pond with lanterns glittering round the edge, she fell heavily and hit her head on a log. It was a great blow to Claire—both literally and figuratively—for it strained the vocal chords in her throat and quite ruined her voice from a professional point of view. Her parents were so touched by their daughter's sorrow over the affair that they gave in to her pleading to go on the stage. It was the silent stage which claimed her attention, and because she was determined and hard working, as well as ambitious, she quickly crept up to a position of note.

A Star Who Hates Publicity

UNLIKE a great number of the screen stars, Conway Tearle detests publicity of any kind, and nothing worries him more than to see his name blazoned forth on a big electric sign. "I always feel more like a breakfast food than an actor when I see this," he says, "and wish I could pull it down." And in quite another way Conway Tearle is unlike most screen workers, for he refuses to sign a long term contract with any special company, merely because he cannot tolerate the bondage. He likes to be able to pick and choose his work, and fortunately is such a fine actor that he can.

"The man of many moods" is the title which is aptly applied to Conway Tearle, for there is hardly a mood or emotion in the whole range of human sentiment that he cannot portray to perfection. And the different types of roles he has played number as many as his moods.

Conway Tearle had many years stage experience before he migrated to the screen, and even now divides his time between the speaking and the silent stage. He has the proud distinction of having acted "Hamlet" when he was only eighteen years of age. It was the fulfilment of youthful ambition. His second ambition in life was frustrated by John Barrymore, and that was to do Jekyll and Hyde for the screen. But he has achieved other great successes which have counteracted any disappointment he may have had. On the legitimate stage he has worked with almost every actress of note, and he has repeated his performance on the screen. But there, even if he were not so remarkably clever, a man so handsome and with such a personality as Conway Tearle would make his name anywhere.

What he is really like—well, he's tall, wonderfully built, with dark brown eyes and wavy hair. He has a strong face, and a detached air of dignity. That's Conway Tearle.



Conway Tearle



Victor McLaglen

A Rolling Stone

IN various periods of his life, the wanderlust has attacked Victor McLaglen, and he has set forth in search of new fields to conquer.

Early in his life he decided he could not knuckle down to a career which promised nothing better than an office stool and a small salary, and as soon as he was old enough to think for himself he packed up his little all and set sail for Canada, the land of promise. He found a farmer's life rather monotonous, so it was not long before he set his face towards New Ontario, where he did a little silver prospecting.

It was here that he took up boxing as a hobby. He found that he managed to knock out so many boys in the camp, that he decided he would take boxing up seriously. He followed this bent for quite a long time, and everywhere he went he was victorious.

The next time he wanted a change, he gathered together the money he had saved, went to Spokane and opened a school of Physical Culture. He ran this school for several years, until, in fact, the wanderlust got hold of him again, when he went to San Francisco, and dabbled in real estate.

Later he took a holiday and travelled to many countries of the world.

When war was declared, Victor McLaglen took the first steamer home and joined up.

It was not until after the Great War that he turned his attention to screen work. In practically every film in which he has played he has had to make good use of his skill as a boxer.

Victor McLaglen's infectious smile has gained him as much popularity as his athletic prowess.

The Girl who was born to be Photographed

BEFORE Julianne Johnston had really made a name for herself on the screen, her piquant profile and her graceful figure had been noticed by many camera artists and each said that "she was born to be photographed," and forthwith photographed her. Her pictures were to be seen at many exhibitions of camera studies, and they helped many photographers to win prizes and medals for their work.

It was as a dancer that Julianne Johnston began her career. When she left school she studied the art of terpsichore under a famous teacher, and later went on tour as a dancer.

When she returned from this tour, she told her mother she thought she would like to act for the screen. Julianne's film career has been fairly casual. She has never rushed about from studio to studio, beseeching the directors to give her a part, and somehow the directors have sought her out. Once she had played in a film, other directors heard of her decorative influence, and offered her "bits." Among her first films were a picture which starred David Butler, entitled "Fickle Women"; a Charles Jones film; and she was the premiere danseuse in "The Brass Bottle." In between her film work she played on the vaudeville stage, and also fulfilled dancing engagements.

The turning point in Julianne's film career was when she received a telephone message asking her to go to Douglas Fairbanks' studio for a camera test. She was to be tried for the role of the Slave Girl in "The Thief of Bagdad," so you can imagine her delightful surprise when he wired her later that she was engaged for the part of the Princess.

This role was the means of making Julianne Johnston famous.

Julianne Johnston





Anna Q. Nilsson

The Latin Lover's Rival

LOYD HUGHES started his career as a butcher boy when he wanted extra pocket money during the summer holidays. His next job, when he was rather older and his family had moved from Arizona to Los Angeles, was as a salesman. But ironmongery didn't appeal to him. He studied at a dramatic school in his spare time, and when an opportunity occurred for him to work in a film studio, he jumped at it, and at the age of seventeen became an assistant developer at the old Selig studios. One day King Vidor, the director, chanced to notice him, and thinking him a likely looking young fellow, gave him a tiny bit to do in one of his films. That finished it for Lloyd Hughes as far as "assistant developing" was concerned, for becoming thoroughly screenstruck he continued to act.

His rise to fame, though not exceptionally rapid, has been sure, and his sound acting has given him a position as a juvenile from which it would be hard to shake him.

Curiously enough, it was his work in a film called "The Turn of the Road" that really marked the turn of the road for him—the turn towards success, for it was this film that made the late Thomas H. Ince decide to star him. One of the reasons given by the director for his choice was that he was typical of thousands of other young men. The public, he said, wants to see one of its numbers as its hero—not a remote, beautiful, matinee idol type far removed from everyday life, but a normal genuine fellow like themselves. Lloyd Hughes is certainly that. After the influx of Latin lovers and blasé men-about-town who have been winning popularity as screen heroes, his frank ingenuous countenance comes as a refreshing change.

He is quite unaffected and unspoilt by his success and lives with his father, mother and two younger brothers in a typical Hollywood bungalow. Like most other stars, Lloyd Hughes goes in enthusiastically for all outdoor sports, but he is especially keen on long tramps over the Californian foothills.

Frank Anna

WHEN you ask Anna Q. Nilsson why she went on the screen she answers "Money." There is no talk about art and so on; she tells no tale of having starved for her art's sake, but admits that hers has been an uneventful, easy progress from atmosphere to small parts, from small parts to featured roles, from featured roles to stardom. From this it will be seen that she is unusually candid—in fact, even a little afraid of not being candid enough. And there is no reason why she should be otherwise, for even though, as she says, it may have been the money that first attracted her to films, everyone knows that she is a great artiste.

She has reached the enviable position when producers bid one against another for her services. On account of this she is able to choose the films that fit her best, and it is a tribute to her intelligence and far-sightedness that "Ponjola," the Cynthia Stockley tale for which she cut off her golden hair and back-combed her eyebrows, was picked by her for filming, for it was the outstanding success of a long line of successful films which included "The Rustle of Silk," "The Spoilers" and "Thundering Dawn."

Yet, though Anna Q. Nilsson is an accomplished actress and exceptionally beautiful, her screen admirers are debarred from enjoying the most fascinating thing about her—her voice. It is low, vibrant and compelling, with a strong hint of determination in it. She speaks English in a manner that is rather unusual in America, where words are inclined to be slurred over, articulating clearly with a scarcely perceptible accent which reminds one that she is Swedish.

Few other stars bring to their profession such a practical sanity as Anna Q. Her technical knowledge is unusually wide; the various lights used in photographing a film are not merely lights to her—they are background, shading, effects. Overhead expenses, salaries, and agents' commissions—all these things are understood by her, and it is possibly the appreciation of them that makes her so very punctual. A nine o'clock call at the studio means nine o'clock to her, and not a quarter to ten. She is very particular about her work and gives the best that is in her to every role which she undertakes.



Lloyd Hughes



Warren Kerrigan

A REAL HOME LOVER

THE greater number of screen stars are pretty pleasure-loving when it comes to spare time pursuits, while a smaller percentage prefer to sit by the fireside, or potter around the home.

Warren Kerrigan is one of the latter, only more so! He is indeed the greatest home lover of all the artistes who work on the films. He loves horses, chickens, dogs, cosy rooms, a big fireplace, books—everything that appertains to the home lover. And it is at home that you are sure to find him when his picture-making activities end each day.

Right from early childhood Warren has been devoted to his home and his family; he has a great sense of loyalty to all those of his own blood. The outside world and outside friends have meant nothing to him compared with his own.

And, strangely enough, though he is a very handsome fellow now, he was a decidedly ugly baby. That is what his mother says, anyway. "Warren was the ugliest baby I ever saw. He was twin and was so thin and bony that he had to be carried about on a cushion, and I wondered what he would turn out like. Still, I needn't have worried."

Which is quite true, for he has been an ideal son.

As a kiddie he was a very excellent artist, and did some really remarkable drawings. He would, as a matter of fact, have become an artist if it hadn't been for the persuasion of his sister, Kathleen, who had gone on the stage. She told him he ought to be an actor rather than an artist, and he drifted on the stage through her influence and his affection for her.

When Warren first started work on the screen, he promised his mother that he would only appear in pictures that were wholesome, and he has kept his promise. That is probably why his pictures are not so frequent as others, but what they miss in quantity they make up for in quality, and so they are worth waiting for.

A YORKSHIRE GIRL

DOROTHY MACKAILL was selected to star with Johnny Hines in the *Torchy Comedies* at the beginning of her screen career because she was considered an ideal type of American beauty! A strange thing, considering that she was born in Yorkshire, England, wasn't it? Stranger, too, when you look at her and realise that she is very English both in appearance and mannerisms. Still, it's a compliment that she should have been chosen as the typical beauty of a country which is famed for its pretty girls.

Dorothy has made her strides to fame pretty rapidly, for even now she is only about twenty-three years of age, and she has two or three years of screen stardom to her credit apart from the years when she was known in vaudeville.

She inherited her ability as a dancer and singer from her parents—who were stage folk. And when the family moved to London she decided to put her dancing ability to some account. So she started a dancing class, and became not only popular but very well known.

It was as a dancer in "Joybells" at the London Hippodrome that she really gained public notice, and here also she gained a little advice, which has led to her eventual stardom on the screen.

An American producer happened to see her in this revue and advised her to go to New York. She did so, first of all joining the renowned Follies because of her good looks and dancing ability, and as I have already explained, eventually travelling to the pictures because she was a "typical American beauty."

And although her screen debut was made in comedies, she was soon picked out to play more dramatic roles; which was a good thing, for her talents deserved better recognition. Two of her best films were "Mightly Lak' a Rose" and "The Fighting Blade," in which her performances were never-to-be-forgotten.



Dorothy Mackaill



Joan Morgan

Two Things at a Time

EVERY girl can do two things at a time if one of them is talking. But Joan Morgan, the pretty blue-eyed British actress of stage and screen, loves nothing better than to knit and read at the same time—and does both well. While the knitting needles fly she reads her favourite authors' works—Victor Hugo, Kipling, Thomas Hardy and Patrick McGill. And proof of the fact that she does both things well is that her jumpers are a joy to behold, and that she talks with knowledge about the books she reads.

Joan owns up to no special hobby, but one might say she has many, for she is a great nature-lover, making a special study of collecting wild flowers and plants, paints, plays the piano, sketches, dances, designs frocks, swims, cooks, and does a crowd of other things really well.

Joan Morgan was only eight years old when she made her screen debut in a film at Marseilles. At the age of ten she had travelled to New York and was working in an American picture. She has travelled widely for a year or so ago she went to South Africa and acted in a picture which was directed by her father, Sidney Morgan, who has been a producer for many years. Her fame has not made her at all aloof or precocious, and she yields happily to her mother's guidance.

Apart from her screen work she has appeared on the legitimate stage in varied types of roles. In "Bubbly" she was a cute little singer and dancer—yet in direct contrast she scored a success in a straight part in "The Fool."

The first film role in which she attained prominence was that of Lady Noggs in the picture of the same name, adapted from Edgar Jepson's novel and stage play, but, of course, she had acted on the screen for a long time before this.

Her best films include "A Lowland Cinderella," "Little Dorrit," "Two Little Wooden Shoes," "The Road to London," and "The Shadow of Egypt."

Fat and Funny

WALTER HIERS is such a jovial-looking soul that one would hardly credit him with a grievance. Yet he has one, and a very big one at that. "Nobody loves a fat man," he says sadly, and then you see a twinkle come into his humorous eyes, for he's only alluding to his picture work. For somehow or other he's always odd man out. It's the slim hero who gets the girl.

"I've been turned down by dozens of 'em," he says. "Louise Huff, Ethel Clayton, Hazel Daly, Marguerite Clark, oh, and crowds more have all turned me down flat. It's no joke being a fat man."

But he isn't serious, and he can probably put down his extra avoidropois to the adage "Laugh and grow fat," for laugh he does every minute of the day.

He laughed his way into pictures as a matter of fact. The most popular of all his schoolfellows, he used to trip away with some of them occasionally from the Peekskill Military Academy into New York for week-ends of fun. A boy who had already left school and was working at the D. W. Griffith studio would greet the boys at the station, and he it was who told him he ought to go into the pictures.

Walter thought it would be a great joke, and one day went and interviewed the great director. He nearly got "cold feet" waiting for the interview, but he was still smiling when the director turned up.

"Hallo, Fatty, still smiling?" he said. "Would you like to take the part of a country bumpkin?"

Walter smiled assent, and that was the beginning of his picture career. Since then he's smiled his way through numberless pictures, except, of course, when he's been turned down! His greatest pictures are those in which he is accepted, he says—so in future you'll know when he's happy in his part.



Walter Hiers



Milton Sills

SOMETIMES SERIOUS, SOMETIMES GAY

HERE are two totally different sides to Milton Sills character.

Sometimes he can be very serious, and will talk on such deep subjects as philosophy and psychology. As a matter of fact, before he made his debut on the screen, he was a professor of these subjects at a University in Chicago.

He is always pleased that he turned to the screen for his career. As a professor he was beginning to feel dissatisfied with thinking and talking about things; he longed for action. The screen gave him this opportunity; he was able to practise philosophy, to enact life, to make realities of dreams and to search out the inner souls of characters, which, though imaginary, always seem real enough to Milton Sills when he portrays them.

Even though Mr. Sills gave up his professorship, he is still deeply interested in philosophy and psychology, and he reads everything he can get hold of which deals with these subjects. He is always delighted, too, when he can find anyone else who is interested, and who will have a discussion with him.

This is the serious side to Milton Sills.

There is another side, a gay, boyish side; and when this is uppermost he likes nothing better than to get out his car and drive along at a furious speed. He is as happy and care-free as any schoolboy, and laughs with glee when he manages to dodge the "traffic cops."

He is also very fond of riding and hunting, and is a great lover of camp life.

IN A KINGDOM OF DREAMS

RIIGHT from the time when she was a small child, Betty Blythe has lived in a kingdom of dreams. Every incident in her life seems to resolve itself into a picture to the beautiful screen star.

When only ten years of age she was in a convent school, and one day one of the sisters discovered that the little girl had a lovely voice. The sister told her she might sing in the cathedral choir, and this was a wonderful experience for the little dreamer. In the great cathedral, where the light was mellowed as it shone through stained glass windows, robed in white vestments, the little girl sang with all the joy and hope that was in her.

In those days she pictured herself as an opera singer. She lived so much in her dreams that she came to believe in them.

Betty Blythe is still a dreamer. At her home there is a room with windows facing the mountains, and when she feels like solitude she goes there to read, write, and philosophise; then when the evening comes along, especially if it is moonlight, she will put on her walking shoes and go off for a long tramp, with her dog for sole companion.

It must not be imagined from this that Betty Blythe goes about with her head in the clouds. It is only now and again that she feels the need for solitude, and then it is that she repairs to her kingdom of dreams.

In the ordinary way Betty is full of joie de vivre, just as she was in the days before she commenced her career, when she would play baseball on the sands with the boys of a college near her home.



Betty Blythe



Clara Bow

The Girl who won a Beauty Competition

ALTHOUGH beauty competitions are pretty frequent, and through their organisation some charming girls become the recipients of an alluring prize or a big sum of money, it is strange to note that, apart from the publicity given them at the time of the competition result, few of the chosen beauties aspire to any great height.

Clara Bow is therefore an exception, for, having got a chance by winning a beauty competition, she has shown her worth in her work and quickly climbed to the top of the film profession. The competition was run in a screen magazine, and although there were fifty thousand entries, the prize was allotted to Clara. The prize wasn't very valuable, as far as actual cash was concerned, in so far as it didn't mean actual cash, but to Clara it meant a great deal—an opportunity to commence on a career which had always been her ambition—a small role in a picture play.

Her portrayal of the character was so marked that her beauty was almost forgotten, and important roles which called for emotional acting were assigned to her. The part which brought her into prominence was that of the little stowaway in "Down to the Sea in Ships," the great whaling picture in which she fought like a Trojan. Since then many important roles have come her way, and she has indeed been able to choose between the contracts offered to her rather than have to look around for them.

"Maytime," "Black Oxen," "The Swamp Angel," and "Poisoned Paradise," were films in which she had good parts. Then followed "Grit," in which she was given a fine opportunity to display her effervescent self in action. Never was she seen to better advantage than in the role of the little East Side hoyden, who helped "Kid" (Glenn Hunter) to find his better self.

The Star with a Hundred Hobbies

THREE are few film stars without a hobby of some kind or the other, but there are fewer still who cannot count their hobbies on the fingers of one hand. Theodore Roberts is an exception. Apart from his screen work—which is of paramount importance to him—he has crowds of other interests. And somehow or the other he gives them all a certain amount of his time. He must have unbounded energy as well as numberless hobbies.

His garden is a thing of beauty, tended by his own hand, with quaint bridges, etc.—more of his handiwork. He breeds Airedales, and has an aviary of pigeons and tame seagulls. He paints, draws and sculpts, collects pictures and furniture; and a cigar is such a persistent companion to him that one almost might count smoking as a hobby. Without his cigar Theodore would certainly feel lost. And he—well, he does a crowd of other things, but the thing of chief importance is that he acts wonderfully. Despite his sixty odd years, or perhaps it's because of his sixty odd years, every role he undertakes is perfection itself.

It was so far back as in 1880 that Theodore Roberts began his stage career, and he played almost everything from Svengali to King Lear, from Shylock to Simon Legree.

His picture career has been short in comparison with his years on the stage, but they have been momentous to him, for they have made him hundreds of thousands—even more—faithful friends the world over.

Of all the screen roles he has played, he liked that of Wealth in "Everywoman"—although on the count of artistic value the part of the old bounder in "Old Wives for New" has his preference. On the stage he preferred portraying "Shylock" to any other role.

I've told you a few of Theodore's hobbies, haven't I? He owns to collecting almost everything—except collars, for which he has a great and unashamed distaste, as you'll witness if you visit him at home.



Theodore Roberts

THE TALMADGE THREE

When Norma played in a Cellar, Constance was Queen of a Circus, and Natalie meets Buster Keaton.

THE Talmadge sisters belong to that rare and fortunate class of people who grow up to see the dreams of their childhood come true. This, at least, is the story of Norma Talmadge's life, and from the earliest days Norma was the star of the family round which the other two sisters more or less revolved.

This must not be taken to mean that Norma was in any way the favoured or spoilt one, but she was the first who had to go out and get a living, and if she had not become a movie actress neither of her sisters would ever have been associated with the pictures.

Even when she was a tiny tot Norma had a passion for acting. In her story of the lives of her daughters, Mrs. Talmadge gives some wonderful pen pictures of Norma's first plays. These were performed in the cellar of their tiny house in Brooklyn. The actors were the Talmadge sisters, the wardrobe mistress and scenic artist Mrs. Talmadge; though the youngsters helped her and did most of the stage carpenter's work. The audience were the kids in the neighbourhood, and sometimes, when Norma wrote a play with more than three characters, the audience would be reduced by some of them having been chosen for the other side of the footlights.

In the more ambitious plays given by the Talmadge sisters, the parents of the children would be invited. Sometimes the theatre would be changed into a circus and then Norma would lose her position of star, for Constance was the tomboy of the family, and she could perform a number of stunts on the trapeze and was quite up to professional standard in throwing cartwheels and handsprings.



Constance tells her sisters' fortunes in their teacups.



Natalie with her two sons, Joseph and Robert.

On right: Mrs. Talmadge with her grandson Robert.



Natalie, Constance and Norma Talmadge.

Norma makes a Start

IT was one of these cellar performances that finally decided Norma's career. The piece she had written was called "The Princess and the Slave." Norma was the Princess and Constance the Slave. There had been some friction before the cast was settled for Constance not unnaturally wanted to be the princess. But Norma, who at that early age had begun to show she was something of a manager, prevailed on her sister to play the slave by telling her she would have a gorgeous dress of black trunks and golden slippers and that there would be a part written in for her where she could perform her circus stunts.

Among the guests that evening was a Mr. Hodge, a friend of the Talmadge family, and he was so impressed with Norma's acting that he persuaded her mother to let him give them an introduction to the Vitagraph Studios, with which he had some business connection.

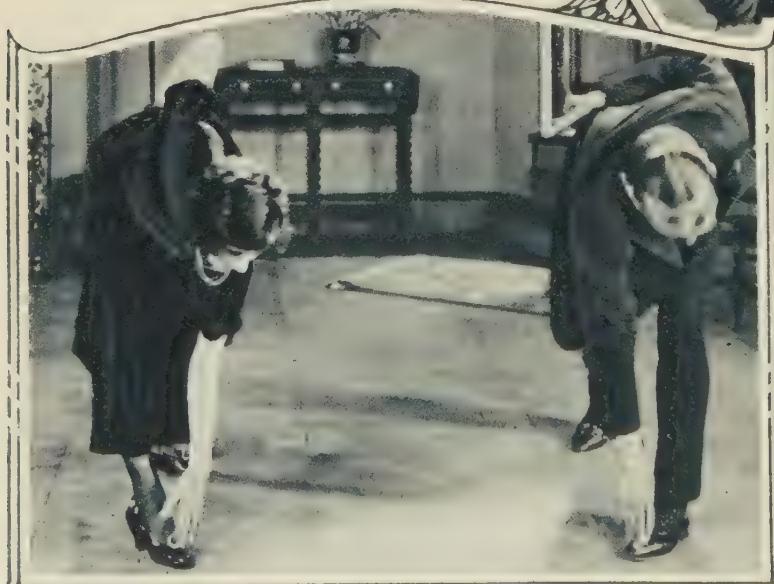
Mrs. Talmadge thought long and hard before she consented, Norma was still at High School, but the time was fast approaching when she would have to find some situation. The Talmadge family were hard up, and they always had been. Mr. Talmadge was a travelling salesman and it had been hard work for Mrs. Talmadge to bring up the three girls and give them a decent education. So she decided that Norma should take a chance in the movies if she could get in.

Norma was in the seventh heaven of delight when she heard the news.

Almost the only entertainment Mrs. Talmadge had been able to afford the children and herself was a weekly visit to the local picture house, and Norma's hero and heroine at the time were Maurice Costello and Florence Turner.

The interview with Mr. Wilmore, the then director of Vitagraph, was successful, and Norma was engaged as one of the stock company at twenty-five dollars a week. Thus she got into the pictures without ever playing as an extra.

Her first important part was in a three-reel film, "The Tale of Two Cities," and soon afterwards she left New York to go to Hollywood to take up a biggish contract with D. W. Griffith.



On Top : Constance and the dummy figure that saves her many camera rehearsals.

On left : Constance at her daily exercises.

On right : Norma rehearsing a scene with Jack Mulhall for "Within the Law."

In the meantime, Constance had got a job at the Vitagraph and was doing fairly well, but it was decided at a family council that the family should stand by Norma and all make the trip to Los Angeles.

Natalie, even while Norma was playing at the Vitagraph, had been appointed secretary to her sister, and she continued this work when the family arrived at Los Angeles, until she obtained a position as financial manager to the Comique Film Company, and it was there where Natalie first met Buster Keaton, whom she afterwards married.



Norma attends to her large correspondence.

On top : Constance and Norma off for a holiday.

On right : A happy luncheon party on location.

Constance's First Big Part

D W. GRIFFITH engaged Constance as soon as he saw her and soon she was making twice the money that she had done with Vitagraph, though she had not had a big part. But Griffith had been watching her closely, and when he started his famous but ill-starred picture, "Intolerance," he gave Constance the role of the Mountain Girl. She made good in this and soon afterwards she became leading lady to Douglas Fairbanks. Her career from that point is well known to all picturegoers.

Norma did seven pictures under Griffith, the first of which was "Missing Links." She made such a great reputation in these pictures that every prominent producing company was after her services. But while the family council was trying to decide which offer to take, along came Joseph M. Schenck. He promptly fell in love with Norma, married her, and started her in her own company, where she still remains.

Norma's first picture in her own company was "Panthea," which was released in 1917. Since then she has made a very large number, and the acid test of the box office receipts proves that Norma Talmadge becomes more popular with each succeeding picture.

One of her greatest successes was as Mary Carlton, in "Secrets," that delightful play by May Eginton, in which our wonderful Fay Compton played the same part in the original stage production in London. The fact that Norma Talmadge made as big a success on the screen as Fay Compton did on the stage is indeed a tribute to her acting ability, for it must be remembered that "Secrets" is thoroughly English in everything, though some of the scenes take place in the wild West of America.

So few American film actresses have made good in the part of an Englishwoman that I consider Miss Talmadge's triumph in "Secrets" as the hall mark of her ability as an actress.

E.W.





COLLEEN MOORE, the star of "So Big" and "Flaming Youth," is said to be the most perfect flapper on the screen. Above we can see for ourselves she can look coy and cute, and has a sunny care-free smile.



TOM MOORE and his Irish smile are well known on the screen, having appeared in some of the earliest screen successes. Inset, we see him with Laurette Taylor in "One Night in Rome."



RICHARD DIX, the good young man of "The Ten Commandments." Inset, with Leatrice Joy; when saving her from danger he realises he loves her, in the modern part of this Paramount picture.



LOIS WILSON in the costume she wears in "North of Thirty-Six," another "Covered Wagon" picture. Inset we can see she is as much at home in the saddle as she is wearing the crinolines of long ago.



CAROL DEMPSTER was discovered by D. W. Griffith, and given the chief part in "Dream Street." Since then she has had a role in every film he has made. *Inset, in "Isn't Life Wonderful," with Neil Hamilton.*



CONRAD NAGEL is the popular hero of many a screen play, his best work perhaps being the role of Angel Clare in the film version of Thomas Hardy's famous novel, "Tess of the D'Urbervilles." Inset we see him as the romantic young lover of the unhappy queen in "Three Weeks," retitled for film purposes "The Romance of a Queen," in which he shared the acting honours with Aileen Pringle.





HENRY VICTOR is the hero of many British photoplays. He can fill the role of a villain, too, as he did in "The Colleen Bawn" (inset) and "The Prodigal Son"; but Henry excels in smiling, manly roles.

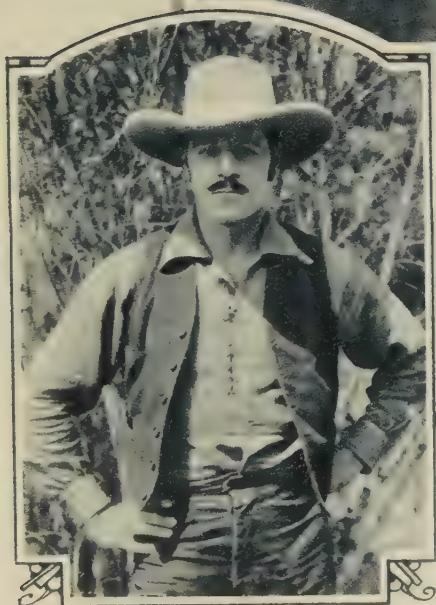


POLA NEGRI, the screen's most emotional star. She comes from Poland, and her life history is more adventurous than any screen story. In circle, she shows she can be coy. Inset, a scene from "East of Suez," the stage and screen success.





FAY COMPTON, the beautiful British stage and screen star, and inimitable delineator of Barrie roles. Inset, with Stewart Rome in "The Eleventh Commandment."



JACK HOLT, one of the first screen gentleman villains, but he can take the role of a hero equally well. He likes "Western" roles, as in "Wanderer of the Waste-land" and "North of Thirty-Six."

Daddy's Pet

A SIDE-LIGHT on the home-life of some famous cinema stars. Some people seem to think there is no real home-life in Hollywood, but parent pride is just as real here as in other homes. The children of the film favourites are a particularly healthy lot of kiddies, for their fathers and mothers know from experience the value of sunshine and the open air. And they are lucky in being able to get plenty of both in Los Angeles.



Tom Mix with
little Tomasina



(Above on left) Richard Barthelmess with Mary Hay the second
(Above) Conrad Nagel and his daughter Ruth
(On left) Milton Sills and Dorothy Sills



Reginald Denny with his charming daughter Barbara



(On left) Malcolm McGregor and Joan

Stars Who Enjoy
Both Screen Fame
and the Pride of
Motherhood

Mamma's Darling



Dorothy Phillips and her daughter Gwendolyn Holubar



Hedda Hopper and her son



Billy and his mother, Claire Windsor



Alice Brady and her son Donald Crane



Alice Joyce and her two daughters



Natalie Talmadge with her two sons, Joseph and Robert Keaton

The KING'S DAUGHTER

THE SONG OF THE NORTHERN PIRATE.

Bars of gold and ivory and great round pearls,
Casks of wine and cedar wood and twelve slave girls,
Jewels from Arabia, spice from Mandalay,
And from the East a king's child, fairer than the day.

Captive came she to my cave beside the Northern sea,
Bound and deserted, prisoner to me.
But fair she was beyond all dreams, fairer to my mind
Than any other living maid, than all womankind.

And now I scour the seven seas to find
Treasures that may haply please her mind.
Silken shawls to deck her bower, gold her floors to
pave—
The king's child was my captive brought, but now I
am her slave.

L. A.

Graham Wilcox

BETTY BLYTHE in "Chu Chin Chow."

Who's Who in 1926 Pictures

*Some of the Lesser Known Ones may
be Big Stars in 1927*



Monty Banks



Priscilla Bonner



Ena Beaumont



Charles Clary

AITKEN, Spottiswoode.—Born Edinburgh. Grey hair, blue eyes. After nearly thirty years on the stage he joined D. W. Griffith, his first part in a big film being "The Birth of a Nation."

ALDEN, Mary.—Born New Orleans. Dark hair and eyes. Height, 5 ft. 1½ in. As a concert singer displayed a rich contralto voice, and in films gained popularity in mother roles. Began as the octoroon in "The Birth of a Nation."

ALEXANDER, Ben.—Born 1913, Nevada. Blond hair, dark blue eyes. Continues to combine school education with film work. Can boast of stage experience, too. "Each Pearl a Tear," with Fannie Ward, was his first film.

ALLISON, May.—Born 1898, Georgia. Golden hair, blue eyes. Height, 5 ft. 5 in. Once aspired to sing in opera, but found her true vocation on the screen, beginning in "David Harum."

AMES, Gerald.—Born Blackheath, Kent. Dark eyes. An expert swordsman, he represented England at the Stockholm Olympiad in 1912. Has played many villain parts in films, first gaining fame in "The Prisoner of Zenda" (London Film Co.).

ARLISS, George.—Born April 10th, 1868, London. Grey hair, brown eyes. Height, 5 ft. 9 in. On stage and screen has achieved fame as a portrayer of historical characters. First won film success in "Disraeli."

ARTHUR, George K.—Born January 27th, 1900, Ealing, London. Brown eyes. Height, 5 ft. 4½ in. Found film fame here in "Kipps," and later went to America, to gain greater renown.

ASHTON, Sylvia.—Born at sea. Blonde hair, blue eyes. Height, 5 ft. 6 in. Another famous "mother" of the screen, who made her film debut in Cecil de Mille's "Old Wives for New."

ASTOR, Gertrude.—Born Ohio. Light hair, grey eyes. Height, 5 ft. 7½ in. Got into films "Through the Back Door," but only in a picture-title sense, with Mary Pickford. Still doing famously.

ASTOR, Mary.—Born Illinois. Auburn hair, dark brown eyes. Height, 5 ft. 5 in. Dissuaded from going on the stage, turned to films instead, and in "The Beggar Maid" achieved success.

AYRES, Agnes.—Born 1898, Chicago. Golden hair, blue eyes. Height, 5 ft. 5 in. Real name, Agnes Hinkle. Started film work the way of all extras, and reached stardom in "Cappy Ricks."

BALFOUR, Betty.—Golden hair, blue eyes. Since her first screen success, "Nothing Else Matters," has remained Britain's premier film comedienne. Before that helped to brighten stage revues.

BALLIN, Mabel.—Born Philadelphia. Brown hair and eyes. Of Quaker parentage, has played of late years in many of her husband's productions. "Married People" added much to her fame.

BANKS, Monty.—Born 1897, France. Black hair and eyes. Height, 5 ft. 5 in. Professional dancing and the pantomime claimed his attention for several years. Then came small screen parts in America, and now he produces his own film comedies.

BARA, Theda.—Born 1890, Cincinnati, Ohio. Dark brown hair and eyes. Height, 5 ft. 6 in. One of the famous vamps of the screen, who in private life is a skilled artist and sculptor. Made her screen debut in "A Fool There Was."

BARNES, T. Roy.—Born Lincoln. Light brown hair, blue eyes. Height, 6 ft. Tasted popularity in musical comedies before obtaining more of it in film work. "Scratch My Back" first pictured him.

BARRIE, Nigel.—Born February 5th, 1889, Calcutta, India. Black hair, brown eyes. Height, 6 ft. 1 in. Real name, Nigel Cholmondeley Jones. For years was a notable figure on the stage. The "Bab" series with Marguerite Clark first gained him film fame.

ACORD, Art.—Born 1890, Oklahoma. Light hair, blue eyes. Height, 6 ft. 1 in. Began as a cowboy, and in 1912 won world's broncho riding championship. First starred in "Buck Parvin in the Movies."

ADAMS, Claire.—Born Winnipeg. Was educated in Canada and in England, and later began her screen career in America. ADAMS, Kathryn.—Born May 25th, 1897, St. Louis, Mo. Blonde hair, dark grey eyes. Height, 5 ft. 7 in. From musical comedy transferred her talents to the screen.

ADOREE, Renée.—Born 1902, Lille, France. Black curly hair, blue-grey eyes. Danced to fame at the Folies Bergere, Paris. Later in America got her first big film part in "Made in Heaven."

AGNEW, Robert.—Born 1899, Kentucky. Brown hair, blue eyes. Height, 5 ft. 8½ in. Began his screen career with Vitagraph, gaining attention in "The Sporting Duchess."

BARRY. Wesley.—Born 1907, California. Red hair, blue eyes. A freckled favourite who, despite his youth, was in pictures when Mary Pickford long ago made "Rebecca of Sunnybrook Farm." In "Dinty" he first shone as a star.

BARRYMORE. John.—Born February 15th, 1882. Hoped once to gain fame as an artist of the brush, but found the former instead on the stage and screen. His dual role in "Dr. Jekyll and Mr. Hyde" was his film masterpiece.

BARRYMORE. Lionel.—Born 1883. Has worthily upheld the theatrical renown won by others of the Barrymore family. Began in films with Biograph and won success in "The Copperhead."

BARTELMESS. Richard.—Born May 9th, 1895, New York City. Dark hair, brown eyes. Height, 5 ft. 7 in. "War Brides" was his first picture, but it was as the Chink in "Broken Blossoms" that he made his hit.

BATTISTA. Miriam.—Born July 14th, 1914, New York City. Black hair and eyes. Height, 4 ft. 7 in. For five years was a footlight favourite before turning her talents screenwards. You may remember her as Letty in "The Custard Cup."

BAXTER. Warner.—Born Ohio. Brown hair and eyes. Height, 5 ft. 11 in. Tried his hand at various business projects before winning success in "Lombardi, Ltd."

BAYLEY. Hilda.—Born London. Chestnut hair, dark brown eyes. Made her screen debut with Violet Hopson in "A Soul's Crucifixion," and has since rendered creditably many leading roles.

BAYNE. Beverley.—Born 1895, Minnesota. Dark brown hair, brown eyes. Height, 5 ft. 2 in. One of the old Essanay artistes who was first seen on the screen in "Graustark" many years ago.

BEAUMONT. Era.—Born Dundee. In 1915 began acting in British films. An excellent horsewoman, sculler, and a firm believer in physical exercise for women, she made her screen name in "Our Girls and Their Physique."

BEDFORD. Barbara.—Born 1902, Wisconsin. Dark brown hair and eyes. Height, 5 ft. 6½ in. Maurice Tourneur,

seeing her at a social event, offered her the leading role in "Caleb West, Master Driver." That's how she began.

BEERY. Noah.—Born 1884, Kansas City, Mo. Dark hair and eyes. Height, 6 ft. 1 in. A really gentle individual, despite his brutal portrayals on the screen. His genius for characterisation first won him attention in "The Mutiny of the Elsinore."

BEERY. Wallace.—Born Kansas City, Mo. Dark hair, brown eyes. Height, 6 ft. From training elephants in a circus and acting in musical comedy, drifted into film work with "Swee-die" comedies for Essanay, and so to bigger things.

BELLAMY. Madge.—Born Hillsboro. Auburn hair, brown eyes. Real name, Madge Philpotts. After a succession of small film parts got her big chance as Nan in "Hail the Woman."

BELMORE. Lionel.—Born Wimbledon, Surrey. Grey curly hair, hazel eyes. Height, 5 ft. 11 in. Spent fifteen years on the stage, and in 1914 took up film work. He came into prominence on the screen in "Within the Law."

BENNETT. Constance.—Blonde hair, blue eyes. Has appeared with success in "Reckless Youth," "Evidence," and "What's Wrong With the Women?"

BENNETT. Enid.—Born July 15th, 1895, York, Australia. Light hair, blue eyes. Height, 5 ft. 3 in. Was lured from office work to the stage, and in California deserted the footlights for the screen in "Princess of the Dark."

BINNEY. Constance.—Born 1900, New York City. Brown hair, blue eyes. Once a member of the famous Ziegfeld Follies. It was her acting in "Sporting Life," her first film, which led to stardom.

Vitagraph induced her to leave it for the films, beginning in "Over the Top." **BOARDMAN.** Eleanor.—Born Philadelphia. Light brown hair, green eyes. Height, 5 ft. 6 in. As the winner of a beauty contest found her way into films, but only as an extra. It was "The Stranger's Banquet" that first brought her fame.

BOARDMAN. Virginia True.—"Where is My Wandering Boy To-night?" "The Village Blacksmith" and "The Third Alarm" are among her pictures.

BONNER. Priscilla.—Born Washington, D.C. Blonde hair, grey eyes. Height, 5 ft. 1 in. Charles Ray happened to be looking for a heroine in "Homer Comes Home." Good fortune led Priscilla to him and so to fame.

BOSWORTH. Hobart.—Born 1867, Ohio. Grey hair, blue eyes. Height, 6 ft. 1 in. Sailed the seas on merchant ships before going on the stage, and later became a veteran of the screen. Indeed, the first film made in Los Angeles, "Monte Cristo," was his.

BOUTON. Betty.—Left the stage to play in films with Marguerite Clark, Mary Pickford, and other old favourites, and recently came to the front in "Enemies of Women."

BOW. Clara.—Born August 5th. She has flaming red hair. Her first role in "Down to the Sea in Ships" brought her a contract for more film work.

BOWERS. John.—Born December 27th, 1891, Indiana. Brown hair and eyes. Height, 6 ft. A typical athlete and a lover of the sea; he has gone far as a favourite since his first picture, "Justification," made in 1909.

BRADY. Alice.—Born November 3rd, 1897, New York City. Brown hair and eyes. Height, 5 ft. 7 in. A versatile favourite who has played in a variety of roles. Her first picture, "The Silent Sacrifice," showed that she had inherited her mother's talent for acting.

BREAMER. Sylvia.—Born Sydney, Australia. Brown hair and eyes. Height, 5 ft. 5 in. Her people objected to a stage career. That difficulty overcome, she next played in films, winning success after

a few years in "The Girl of the Golden West."

BRENT. Evelyn.—Born 1899, Florida. Dark hair, brown eyes. Height, 5 ft. 4 in. As a teacher she came to this country for a holiday. Then the stage lured her, and next British films. "Sonia" was one of her successes.

BROCKWELL. Gladys.—Born 1894, New York. Dark brown hair and eyes. Height, 5 ft. 6 in. Her stage career began when she was a mite of three, and in 1914 the screen first pictured her in "The Typhoon." Later she made her first big hit.

BRONSON. Betty.—Born November 17th, 1907, New Jersey. Brown hair, blue eyes. Height, 4 ft. 8 in. A small part in "Anna Ascends" was her first screen appearance. In 1924 came the great chance to play in "Peter Pan."

BLACKWELL. Carlyle.—Born 1888, Troy, Pa. Dark hair and eyes. Height, 5 ft. 11 in. He was once a matinee idol on the American stage. The screen, too, for years has featured him with success, particularly in "Bulldog Drummond."

BLINN. Holbrook.—Born San Francisco. Noted for his one-act plays at the Princess Theatre, New York, he scored a triumph in "The Bad Man" after several previous screen appearances.

BLUE. Monte.—Born January 11th, 1890, Indianapolis, Ind. Brown hair and eyes. Height, 6 ft. 3 in. Formerly a cow-puncher who began film work by digging graves for a scene. That was in 1914, since when his picture career has been more cheerful.

BLYTHE. Betty.—Born 1893, Los Angeles. Dark hair, blue eyes. Was winning success for herself on the stage when



BROOK, Clive.—Born London. Black hair, dark brown eyes. From a city office he turned his attention to the stage, later getting a small film part in "Trent's Last Case." That led to bigger successes and to America capturing him.

BROUGH, Mary.—Born April 16th, 1863, London. An artiste who from the stage and the screen has made thousands laugh at her clever and human character studies. One of her earliest film hits was in "Beauty and the Barge."

BRUNETTE, Fritz.—Born 1894, Savannah, Ga. Black hair, hazel eyes. Height, 5 ft. 4½ in. Her recent successes include "While Satan Sleeps" and "Man From Lost River."

BUCHANAN, Jack.—A well-known figure on the English stage who made a screen hit in "The Audacious Mr. Squire."

BUREN, Mabel van.—Born in Chicago. Dark hair, brown eyes. Height, 5 ft. 3½ in. An old Biograph player, who scored a success in "Fighting Blood."

BURNS, Edward.—Born Philadelphia, 1897. Dark brown hair and eyes. Height, 5 ft. 11½ in. Films include: "Scars of Jealousy," "Ruling Passion," and "Jazzmania."

BURNS, Neal.—Born Bristol, Pa. Brown hair and eyes. Height, 5 ft. 6 in. A comedy artiste who recently got into "Hot Water" on the screen, to the delight of his admirers.

BUSCH, Mae.—Born Melbourne, Australia. Black hair, grey eyes. Height, 5 ft. 6 in. She entered pictures as a Mack Sennett bathing beauty, then dropped comedy for drama, gaining prominence in "Foolish Wives."

BUSHMAN, Francis X.—Born January 10th, 1885, Virginia. Brown hair, blue eyes. Height, 6 ft. In early days was a wrestler, artist's model, and student of sculpture. In 1911 Essanay got him into films, the first of which was "Graustark."

BUTLER, David.—Born 1895, California. Black hair, blue eyes. Height, 6 ft. D. W. Griffith, after testing eight men for the part of "M'sie Bebe" in "The Greatest Thing in Life," found that David fitted. This was David's chance.

CALHOUN, Alice.—Born Ohio. Light brown hair, hazel eyes. At a dinner party she was urged to take up screen work, with the result that soon after beginning she made her name in "The Dream."

CAREW, Arthur Edmund.—Born Trebizond, Armenia. Black hair, dark brown eyes. Height, 6 ft.

CAREW, James.—Born February 5th, 1876, Indiana. It was in 1913 that he began film work; and "Twelve-Ten" was one of his earliest successes.

CAREW, Ora.—Born 1895, Salt Lake City, Utah. Dark brown hair, brown eyes. Height, 5 ft. 3 in. As a kiddie the public first saw her on the music-halls. Then curiosity in the new art of the screen led her to Los Angeles. She stepped into drama opposite Wallace Reid in "Too Many Millions."

CAREY, Harry.—Born January 6th, 1880, New York. Blond hair. Height, 6 ft. Cheyenne Harry they called him in his early film days, when he began under D. W. Griffith with the old Biograph Company. You may remember him in "Overland Red." He has his own ranch and company of skilled cowboys.

CARLETON, William T.—Born 1859. Dark hair, grey eyes. Educated in London and spent forty years on the stage before taking up a film career, in which he soon won public favour in "The Society Exile."

CARR, Cameron.—Born 1876, Kingston-on-Thames. Black hair, dark brown eyes. Height, 6 ft. Familiar to picturegoers as the villain in a great many screen plays. He began his screen career in 1909 in "The Beryl Coronet."

CARR, Mrs. Mary.—Born Philadelphia. A mother in real life, and one of the most famous of reel mothers. She was for some years on the stage. "Over the Hill" was her most outstanding work for the screen.

CASTLE, Irene.—Born 1893, New York. Brown hair, grey eyes. Height, 5 ft. 7 in. As a dancer of world renown, she once appeared before the King and Queen. In her early film days she played in serials, but her best remembered picture was the complete drama, "The Firing Line."

CASTLETON, Barbara.—Born September 14th, 1896, Arkansas. Brown hair and eyes. Height, 5 ft. 5 in. From the footlights she flitted to the pictures in 1916. "Daughter of the Gods" may be regarded as one of the noted productions in which she gave her best work.

CAVANAGH, Terence.—Born Oxford. Flower culture is his hobby, and all outdoor sports appeal to him. As a film actor, his career dates from 1919, and one of his best pieces of work was seen in "The Sporting Double."

CHADWICK, Helene.—Born November 25th, 1897, New York. Light hair, brown eyes. Height, 5 ft. 7 in. It was the picturisation of Rupert Hughes' "The Cup of Fury" that brought her to stardom. Has been a model for such well-known artists as Harrison Fisher and Penryhn Stanlaws.

CHANAY, Lon.—Born April 1st, 1883, Colorado Springs, Colorado. Brown eyes. Height, 5 ft. 10 in. The man of many faces, who made such a hit on the screen in "The Penalty." Started as a stage hand at the age of ten. At sixteen he was a dancing instructor, and at twenty-one drifted into light opera. His film work was begun with Universal.

CHAPLIN, Charles.—Born April 16th, 1889, Brixton, London. Brown hair, blue eyes. Height, 5 ft. 4 in. Beginning as one of Fred Karno's "Mumming Birds," he went to the States, and there Mack Sennett captured him for the screen. Writes and directs all his own films, and gained a striking success in his first serious work, "A Woman of Paris."

CHAPLIN, Sydney.—Born March 17th, 1887, Cape Town, S. Africa. Black hair, dark brown eyes. Height, 5 ft. 7½ in. Also one of "The Mumming Birds," who began his film career in America. "Easy Street," starring his brother Charlie, was one of his earliest pictures. Has divided much of his time between films and business.

CHILDERS, Naomi.—Born 1894, St. Louis, U.S.A. Dark brown hair, blue eyes. Height, 5 ft. 6½ in. After four years of screen work—she began with Vitagraph—scored her first hit in Geraldine Farrar's "The World and Its Woman." In her spare time writes verse.

CLARKE, Betty Ross.—Born North Dakota. Light brown hair, dark grey eyes. Height, 5 ft. 6 in. An able athlete, she made her name on the stage before the screen brought her film fame in "If I Were King."

CLARY, Charles.—Born March 24th, 1873, Illinois. Iron-grey hair, hazel eyes. Height, 6 ft. Had the honour of playing in the first multiple reel pictures made in the States, and was also



Snitz Edwards

Marguerite Courtot



Joseph Dowling



Joseph De Pew



Josephine Crowell



Lucy Fox

in the first serial produced, "The Adventures of Kathlyn." His screen career was begun in 1910.

CLEAVE, Arthur.—Born Ilfracombe. The stage first saw him in 1907, but it was not till five years later that film work began to engage his

attention. In the Welsh-Pearson production, "The Better 'Ole," he made a hit. **CLIFFORD, Ruth.**—Born July 17th, 1900, Pawtucket, Rhode Island. Light brown hair, dark blue eyes. It is said that curiosity concerning film work often made her peep through a hole in the Edison studio fence. Anyway, she began her film career there. She made her first hit in "The Black Gate."

CLOSE, Ivy.—Born 1894. Fair hair, blue eyes. Height, 5 ft. 4 in. Winner of a beauty competition, she possesses, too, a beautiful voice, which used to be heard at the Queen's Hall, London, and elsewhere. Mr. Hepworth engaged her for her first picture, "Dream Paintings."

CODY, Lew.—Born 1885, Waterville, Maine. Dark hair, blue eyes. Height, 5 ft. 11 $\frac{1}{2}$ in. Of French descent. Real name Louis J. Cote. After several years of stage work, he turned to the screen in 1915, making his debut in "Mating," a picture which won him immediate success.

COGLEY, Nick.—Born 1869, New York. Blond hair, blue eyes. Height, 5 ft. 7 $\frac{1}{2}$ in. Known in filmland as "the black-white man," because of his excellent portrayals of coloured roles. He made his success as Toby in "Toby's Bow."

COLMAN, Ronald.—For several years he was on the London stage. He got his big film chance in America, when he was chosen to play in "The White Sister."

COLLIER, William, Jr.—Born in New York City. Black hair, brown eyes. Height, 5 ft. 10 in. Began in films eight years ago, and one of his recent hits was in "Secrets of Paris."

COLLINS, May.—Born New York. Brown hair, grey eyes. Height, 5 ft. 3 $\frac{1}{2}$ in. Anita Loos, the well-known scenario writer, met her at tea, and offered her the leading lady's part in "Red Hot Romance," which proved the beginning of her fame.

COMPSON, Betty.—Born 1901, Salt Lake City, Utah. Blue eyes. Height, 5 ft. 2 in. Began as a violinist, and then drifted on the music-hall stage. In films appeared in several comedies, but found her first success in "The Miracle Man."

COMPTON, Fay.—Born September 18th, 1895, London. Deep auburn hair. Has played in numerous British pictures, and made a notable hit in "A Bill of Divorcement."

CONKLIN, Chester.—Born Iowa. Brown hair, blue eyes. Height, 5 ft. 5 in. Was a circus clown at one time, and began in films as a comedian when pictures were in their infancy.

CONNELLY, Edward.—Born New York City. Brown hair and eyes. Height, 6 ft. The first big film of note in which he appeared was "The Four Horsemen of the Apocalypse."

COOGAN, Jackie.—Born October 26th, 1914, Los Angeles, California. Light brown hair, brown eyes. He was only sixteen months when the stage first saw him in a music-hall act. Charlie Chaplin later on gave him the title role in "The Kid," and thus started him on the road to fame.



Virginia Fox

COOK, Clyde.—Born 1891. Formerly on the English music-hall stage, he started his film career with Fox in 1920. "Kiss Me Quick" was his first picture.

COOLEY, Hallam.—Born 1888, Brooklyn, New York. Dark hair, dark eyes. Height, 6 ft. Screen career dates from 1914, and one of his earliest successes was "The Girl Dodger."

COOPER, Miriam.—Born Baltimore. Dark hair, brown eyes. Height, 5 ft. 4 in. After training at an art school, she turned to film work, and one of her earliest hits was made in "Intolerance" as A Friendless One.

CORBIN, Virginia Lee.—Born 1912, Prescott, Arizona. Light hair, blue eyes. Once an artist's model, she played in several children's films, and has now been made a leading lady.

CORTEZ, Ricardo.—Born Alsace-Lorraine. Black hair, brown eyes. Height, 6 ft. 1 in. Business in the shipping brokerage line first claimed his attention. Then the stage lured him, and so he came after a while into films, making his mark in "Children of Jazz."

COSTELLO, Maurice.—Born February 22, 1877, Pittsburg, Pa. Brown hair, blue-grey eyes. Height, 5 ft. 10 in. Beginning work as a printer's devil, he took to film work in the early days, starting in comedy but attaining real popularity in drama. The first picture in which he played lead was "The Truer Love."

COURTOT,

Marguerite.

—Born New Jersey. Brown hair, hazel eyes. Height, 5 ft. 2 $\frac{1}{2}$ in. Harrison Fisher used to have her as a model till D. W. Griffith induced her to take up picture work of another sort. Her first big part was in "Round the World for a Wager."

CROWELL, Josephine.—Born Canada. Brown hair and eyes. Height, 5 ft. 1 $\frac{1}{2}$ in. Was for some years previous to her screen career a public entertainer, and then she got a character lead in "The Birth of a Nation."

CUNEO, Lester.—Born 1888, Indian Territory. Black hair, grey eyes. Height, 6 ft. 1 $\frac{1}{2}$ in. During his film career he has played in, as well as directed, several pictures.

CURRIER, Frank.—Born 1857, Norwich, Conn. Grey hair, hazel eyes. Height, 5 ft. 11 in. At ten he was call boy in a theatre, afterwards appearing himself before the footlights. "Clay Dollars" was one of his film successes.

D'ALGY, Helen.—Born Spain. It was the Valentinos who discovered her one day in a Hollywood restaurant. And so Helen got her first big part in "A Sainted Devil," though she had been in films before as an extra.

DALTON, Dorothy.—Born September 22nd, 1893, Chicago, Illinois. Dark brown hair, grey eyes. Height, 5 ft. 4 $\frac{1}{2}$ in. Played in ingénue roles on the stage for several years before the late Thos. Ince induced her to take up a screen career, beginning with "The Disciple."

DANA, Viola.—Born June 28th, 1898, Brooklyn, New York. Dark brown hair, light green eyes. Height, 4 ft. 11 $\frac{1}{2}$ in. An old stage favourite, she made her initial screen appearance in "Molly the Drummer Boy," an Edison production.

DANIELS,

Bebe.

—Born January 14, 1901, Texas. Black hair, dark brown eyes. Height 5 ft. 4 in. For two years she played opposite Harold Lloyd in comedy, and then the chance to do dramatic work was given to her in "The Admirable Crichton."



Pierre Gendron



Robert Gordon



Betty Francisco

DARMOND, Grace.—Born November 20th, 1898, Toronto. Blonde hair, grey eyes. Height, 5 ft. 3½ in. Her pet ambition at one time was to become a milliner. This she abandoned, fortunately for screen lovers, by making her debut in "The Millionaire Baby."

DAVENPORT, A. Bromley.—Born Warwickshire. Has played in a number of British pictures, of which "The Persistent Lover" is one.

DAVENPORT, Dorothy.—Born March 13th, 1895. Auburn hair, brown eyes. The widow of the late Wallace Reid, who, after a temporary retirement from the screen, came back to it with marked success in "Human Wreckage."

DAVIES, Marion.—Born January 3rd, 1898, Brooklyn, New York. Golden hair, blue eyes. Height, 5 ft. 4½ in. Famous for her beauty on the New York stage, she was much sought after as a model by well-known artists. Her screen debut was made in "Runaway Romany."

DAVIS, Mildred.—Born 1902, Philadelphia, Pa. Fair hair, blue eyes. Height, 5 ft. Has divided her work for the screen between comedy and drama, the first picture in which she appeared being "Weaver of Dreams."

DAVIS, Rex.—Born 1890. One of the most popular figures on the British screen, he made a recent hit in "A Couple of Down and Outs."

DAW, Marjorie.—Born 1902, Colorado Springs, Colo. Light brown hair, hazel eyes. Height, 5 ft. 4½ in. Real name, Margaret E. House. She was only fourteen when the screen first featured her in a film called "The Love Victorious."

DAY, Shannon.—Born New York City. Reddish brown hair, dark blue eyes. Height 5 ft. 2 in. First went into business as a mannequin, and then graced for a time the Ziegfeld Follies. One of her earliest hits on the screen was in "Manslaughter."

DEAN, Priscilla.—Born 1896, New York. Brown hair and eyes. Height, 5 ft. 5 in. For fifteen years she spent a varied career on the stage, and then in 1911 took up film work. Later, in "The Virgin of Stamboul," she scored a big success.

DE BRUILIER, Nigel.—"The Three Musketeers," "The Doll's House," "Salome," and "The Hunchback of Notre Dame" are four of his screen successes; also chosen for a big role in "Ben Hur."

DE CORDOBA, Pedro.—Born New York. After an extensive stage career he made a hit on the screen in "The World and His Wife."

DE HAVEN, Carter.—Born 1886, Chicago. In the theatrical world he was for a time the head of his own variety company. Played in several screen comedies, of which "The Girl in the Taxi" showed proof of his talent.

DE LACY, Philippe.—Born July 25th, 1917, Nancy, France. Light brown hair, hazel eyes. He came to the screen about three years ago, and will be remembered in Mary Pickford's success "Rosita."

DE LA MOTTE, Marguerite.—Born Duluth, Minn. Light brown hair, hazel eyes. Height, 5 ft. 2 in. Screen career began with H. B. Warner, but her real success was attained in the Vitagraph film, "Trumpet Island."

DEMPSEY, Jack.—Born 1895, Salt Lake City, Utah. Height, 6 ft. 1 in. The world's boxing champion who recently turned screenwards to win fame in "Dare-Devil Jack" and "Fight and Win" series.



DEMPSTER, Carol.—Born Minnesota. The family moved to California, and so Carol found her way into pictures, beginning in a small, a very small, way in "Intolerance," in which the length of her part was just three feet of action. Later, leading lady for D. W. Griffith.

DENNIS, Eileen.—Born February 1st, Dublin. Began her screen career at the age of seventeen, and played in several Hepworth films, of which the notable "Alf's Button" was one, and "Comin' Thro' the Rye" another.

DENNY, Reginald.—Brown hair, blue eyes. Height, 6 ft. An English player, and son of the one-time Savoy comedian, he went on the films in 1919, and, later on, in "The Leather Pushers," established his fame as a hero of the boxing type.

DE PEW, Joseph.—Born New Jersey. Dark brown hair and eyes. Height, 4 ft. 9 in. "Clay Dollars" was one of the pictures which brought him to the front.

DE REMER, Rubye.—Born Denver. Blonde hair, blue eyes. Height, 5 ft. 6 in. Patrons of the speaking theatre knew her well as a member of the Ziegfeld Follies, while screen lovers first saw her in "The Auction Block."

DE ROCHE, Charles.—Born Pyrenees, France. Fair hair. Height, 6 ft. On the stage he played leading man to the late Sarah Bernhardt, and on the screen recently did good work in "The Ten Commandments."

DESMOND, William.—Born 1890, Dublin. Black hair, blue eyes. Height, 5 ft. 11 in. Began his film career with Billie Burke in "Peggy," a picture which won him immediate success.

DEVORE, Dorothy.—Born 1902, Fort Worth. Brown hair and eyes. Height, 5 ft. 2 in. Ann Inez Williams is her real name, and from dancing at a cabaret and playing on the music-hall stage, she became a motion-picture actress. She was the star in "Hold Your Breath."

DEXTER, Elliott.—Born Texas. Dark hair. His first appearance in films was with Marguerite Clark in "Helene of the North," since when he has played many leading roles with Mary Pickford, Alice Brady, and other favourites.

DIX, Richard.—Born 1894, St. Paul, Minn. Brown hair and eyes. Height, 6 ft. Real name Richard Brimmer. His big chance came when he was given the part of John Storm in "The Christian," produced in this country.

DOUGHERTY, Jack.—"Impulse," "Secondhand Rose," "Chain Lightning," and "The Haunted Valley" are some of the pictures in which he has appeared to advantage.

DOVE, Billie.—Born New York City. Dark brown hair and eyes. A Ziegfeld Follies girl who has found her opportunity in pictures. "Country Love" was the film in which she was first seen as a star.

DOWLING, Joseph.—Born 1850, Pittsburg. White hair, blue eyes. Height, 6 ft. 1 in. From the stage he went to films in 1914, since when he has appeared in a long list of pictures, of which "Quincey Adams Sawyer" is among his best.

DUKE, Ivy.—Born 1895 South Kensington, London. Fair hair, blue eyes. From playing in "The Maid of the Mountains," and other stage productions, she took up picture work with Lucky Cat Films. "The Bigamist" is one of her successes.

- DUNCAN, William.—Born Dundee. Dark brown hair, dark blue eyes. Height, 5 ft. 10 in. Went to America as a boy, became a physical instructor, and then had a period on the stage before settling down to film work. Among his screen triumphs is "Smashing Barriers."
- DU PONT, Miss.—Born Frankfort, Ky. Blonde hair, blue eyes. Height, 5 ft. 7 in. Beginning as a mannequin, she was induced to take up film work, but it was not till Erich Von Stroheim offered her a big part in "Foolish Wives" that she found herself famous.
- EDDY, Helen Jerome.—Born New York City. Dark brown hair and eyes. Height, 5 ft. 7 in. Entering films without previous acting experience, she won fame for herself in "One Man in a Million."
- EDWARDS, Henry.—Born September 18th, 1882, Weston-super-Mare. Brown hair, grey eyes. Height, 5 ft. 11 in. From the stage he went to the screen in 1915, and contributed a great deal to British pictures as an actor, playwright, and producer.
- EDWARDS, Snitz.—Has appeared in several excellent films, of which "Rags to Riches," "Souls for Sale," "June Madness," "Rosita," and "The Thief of Bagdad" are a few.
- ELLIS, Robert.—Born Roanoke, Virginia. Directs as well as acts, and as regards the latter first won attention for himself in "The Tiger's Claw."
- EVANS, Madge.—Born July 1st, 1909, New York City. Before going into film work was a child actress on the stage in this country. "Wanted, a Mother" was one of the pictures in which she appeared with success.
- FAIR, Elinor.—Born 1902, Richmond, Virginia. Brown hair and eyes. Height, 5 ft. 5 in. In Europe she studied the violin and vocal culture, followed by a period on the stage. Then the "silent drama" appealed to her, and finally won fame in "Kismet."
- FAIRBANKS, Douglas.—Born May 23rd, 1883, Denver, Colorado. Black hair, hazel brown eyes. Height, 5 ft. 10 in. Famous for his smile and activity on the screen, he made his film debut in "The Lamb," a comedy-drama produced by Triangle.
- FAIRBANKS, Douglas, Jr.—Has evidently determined to follow in his father's footsteps. In his first film, "Stephen Steps Out," he displayed his talent for screen acting.
- FAIRBROTHER, Sydney.—Born July 31st, 1873, London. Beginning her screen career in 1915, she has enlivened British pictures with many touches of humour, an excellent example being seen in "Réveillé."
- FAIRE, Virginia Brown.—Born 1904, New York. Having won a "Fame and Fortune" contest organised by an American magazine, she was given a five-year contract with Universal, and so entered her first picture, "Runnin' Straight."
- FARNUM, Dustin.—Born May 27th, 1874, Hampton Beach, N.H. Grey eyes. An expert with the rod and the winner of several fishing trophies, he made his screen hit in "The Squaw Man."
- FARNUM, Franklyn.—Born June 5th, 1883, Boston. Dark hair, brown eyes. Height, 5 ft. 11 in. Real name William Smith, and no relation to the Farnum brothers. In "The Stranger From Somewhere" he scored his film triumph.
- FARNUM, William.—Born July 4th, 1876, Boston. Brown hair, blue eyes. Height, 5 ft. 10½ in. To his former stage triumphs he has added many on the screen, notably as Jean Valjean in "Les Misérables."
- FAWCETT, George.—Born August 24th, 1860, Virginia. A veteran actor of the stage who even in films has a number to his name. His most popular portrayal, however, was undoubtedly Dr. McQueen in Barrie's "Sentimental Tommy."
- FAYE, Julia.—Born 1903, Virginia. Brown hair and eyes. Height, 5 ft. 3 in. Upon leaving school she turned at once to film work, and in "Don Quixote" proved her worth.
- FAZENDA, Louise.—Born June 17th, 1895, Lafayette, Ind. Light brown hair, hazel eyes. Height, 5 ft. 5 in. Noted for her screen characterisations of plain, homely girls, she first won success in "The Kentucky Lady."
- FELLOWES, Rockliffe.—Born 1885, Canada. Height, 5 ft. 11 in. His first ambition was to become a banker, but has since handled quite a lot of money for himself by his film acting, which began in "Regeneration."
- FERGUSON, Casson.—Born May 29th, 1891, Alexandria, La. Light brown hair, hazel eyes. Height, 5 ft. 10½ in. Scored several stage successes in New York, London, and Paris, and, being the possessor of a splendid voice, he sang for a time in opera. His first film was "How Could You, Jean?"
- FERGUSON, Elsie Louise.—Born August 10th, 1883, New York City. Golden brown hair, blue eyes. Height, 5 ft. 6 in. It was at the height of her stage career that Famous-Lasky induced her to try the screen, and her successful debut in "Barbary Sheep" proved her film worth.
- FERGUSON, Helen.—Born July 23rd, 1901, Illinois. Brown hair and eyes. Height, 5 ft. 3 in. She did her first work for the screen in "Temper," since when she has scored many other triumphs.
- FILLMORE, Clyde.—Born Washington. Brown hair, grey eyes. Height, 6 ft. 2 in. After stage fame had come to him, he decided to try picture work, and so began in "The Millionaire Pirate" for Universal.
- FINCH, Flora.—Born England. Dark hair, blue-grey eyes. Height, 5 ft. 5 in. Old picture-goers will remember her opposite the late John Bunny in Vitagraph comedies. Recently she has turned to drama, in such plays as "Social Errors."
- FLYNN, Maurice B.—Born New York City. Brown hair, blue eyes. Height, 6 ft. 3 in. Once noted football player, he scored a big screen triumph in "The Silver Horde."
- FOOTE, Courtenay.—Born Yorkshire. Studied civil engineering, but gave it up for the stage, afterwards abandoning this also for the screen. One of his recent triumphs on the films was in "Fascination."
- FORBES, Ralph.—As Oliver Greenfield in "The Fifth Form of St. Dominics," he won instant popularity among large numbers of picturegoers.
- FORD, Harrison.—Born 1892, Kansas City. Brown hair and eyes. Height, 5 ft. 10 in. Learning there were better opportunities in films, he threw up his stage career and appeared under Famous-Lasky in "The Crystal Gazer."
- FORREST, Allan.—Born 1890, Brooklyn, New York. Black hair, brown eyes. Height, 6 ft. Though he did excellently in "Long Live the King," cinema lovers will best remember him, perhaps, as the leading man in many Mary Miles Minter pictures.
- FORREST, Ann.—Born April 14th, 1897, Denmark. Flaxen hair, blue eyes. Height, 5 ft. 2 in. It was William Farnum, it is said, who named her Ann Forrest, for her real name is Anna Kromann. She made her first hit in picture work in "Dangerous Days."
- FOX, Lucy.—Brown eyes. Height, 5 ft. 5 in. It was her thrilling stunts and good acting in "Hurricane Hutch" that brought her praise from directors and picturegoers alike.
- FOX, Virginia.—Born 1902, West Virginia. Brown hair and eyes. Height, 5 ft. 1 in. Played for some time in Mack Sennett comedies, and afterwards was opposite Buster Keaton in several of his pictures.
- FRANCIS, Alec B.—Born London. Grey hair, blue-brown eyes. Height, 5 ft. 11½ in. He intended becoming a lawyer, but the stage drew him first. Then Vitagraph, seeing his abilities, started him on a screen career in 1911.
- FRANCISCO, Betty.—Born Little Rock, Ark. Blonde hair, hazel eyes. Height, 5 ft. 4½ in. An artist, admiring her profile, suggested a picture career, which she accordingly took up, afterwards coming to the front in "The Furnace."
- FRAZER, Robert.—Born Worcester, Mass. Dark brown hair, brown eyes. Height, 6 ft. For ten years he has acted in films, and his part in "Fascination" added enormously to his previous successes.
- FREDERICK, Pauline.—Born August 12th, 1886, Boston, Mass. Dark brown hair, blue eyes. Height, 5 ft. 4 in. Real name Beatrice Libby. One of the finest dramatic actresses on the screen, who started on the road to film fame in "Mrs. Dean's Defence."
- FULLER, Dale.—Born Santa Ana, California. Dark hair, brown eyes. Height, 5 ft. 3 in. Erich von Stroheim discovered her, and though she had only a servant part in "Foolish Wives," she made it one of the outstanding roles by her acting.
- GALLERY, Tom.—Born 1896. Brown hair. Someone suggested he should try for the films, and after plodding for months as an extra, he got his big chance in "The Son of Wallingford."
- GARDNER, Shayle.—Born New Zealand. It was his part opposite Alma Taylor in "Comin' Thro' the Rye" that brought him into the limelight.
- GARON, Pauline.—Born Montreal, Canada. Blonde hair, hazel eyes. Height, 5 ft. 1 in. Ran away from home to get on the stage, succeeded after some failures, and then turned to the screen, her big chance coming to her in "Sonny."
- GENDRON, Pierre.—Born Toledo, Ohio. A future in his father's factory had been mapped out for him, but Pierre turned his steps in the direction of a film studio instead, found a part in "The World and His Wife," and so began what looks like a promising film career.
- GIBSON, Edward "Hoot."—Born 1892, Tekamah, Nebraska. Light hair, blue eyes. Height, 5 ft. 10 in. One of the most expert of cowboys, he was at one time a roughrider in a circus. Fame was waiting for him when he first turned to films, in "The Hazards of Helen."
- GILBERT, John.—Born 1895, Logan, Utah. Dark brown hair. Comes of an acting family. He began his screen career with Triangle, though it was in "Should a Woman Tell?" that he had his first important part.



Joseph Kilgour



Virginia Lee



Lucien Littlefield



Beatrice La Plante



Ralph Kellard

GILBERT, Lewis.—Born Paris. Since 1905, when he first took up screen work, he has appeared in over one hundred films. One of his chief parts was in "The Land of Mystery." Painting and writing scenarios are among his hobbies.

GILLINGWATER, Claude.—Born Missouri. Grey hair, brown eyes. Height, 6 ft. 2 in. He scoffed at pictures at one time and refused more than one engagement. It was his little son who finally persuaded him, and so he changed his mind and reached film fame via "The Dust Flower."

GISH, Dorothy.—Born March 11th, 1898, Dayton, Ohio. Blonde hair, blue eyes. Height, 5 ft. The age of four saw her on the stage, and in 1912 went into film work under D. W. Griffith, though it was not till she appeared in "Hearts of the World" that she first won success.

GISH, Lillian.—Born October 14th, 1896, Springfield, Ohio. Light hair, blue eyes. Height, 5 ft. 4 in. Of French ancestry like her sister—their real name is De Guiche—she, too, came under Griffith's wing and won fame in his masterpiece "Broken Blossoms."

GLASS, Gaston.—Born 1895, Paris. Dark hair, brown eyes. Height, 5 ft. 10½ in. A protégé of the late Sarah Bernhardt, he began his screen work, after leaving the stage, in France. But it was not till he went to America that fame really came to him, in "Humoresque."

GLENDON, J. Frank.—Born 1885, Choteau, Mont. Brown hair, dark grey eyes. Height, 6 ft. After nine years before the footlights he turned to films, and made one of his earliest hits in "Woman in the Web."

GLIDDON, John.—Born 1897. His film career dates from 1918, though after a time he entered the directing field. Then he went to America, joined Famous-Lasky, but returned to this country in 1923 and appeared in a Walter West production, "In the Blood."

GODOWSKY, Dagmar.—Born Petrograd, Russia. Black hair, hazel eyes. Height, 5 ft. 5½ in. Her screen experience is only three years, though she came early to the front with the feminine lead in Sessue Hayakawa's "Bonds of Honour."

GOODWIN, Harold.—Born 1903, Peoria, Illinois. Height, 6 ft. 1 in. Entered pictures as a boy of ten and has played with many well-known stars, notably as the hero in "Suds," with Mary Pickford. In 1921 he was made a star.

GORDON, Huntley.—Born Montreal, Canada. Brown hair, dark blue eyes. Height, 6 ft. He was educated in this country, and afterwards went to the States, where he took up film work, achieving triumph in "The Famous Mrs. Fair."

GORDON, Robert.—Light brown hair, brown eyes. Height, 5 ft. 11 in. His stage career was brief, probably because the films attracted him more. Anyway, he was not long in making his mark in "Capt. Kidd, Jr."

GORDON, Vera.—Born Russia. Black hair and eyes. Height, 5 ft. 5½ in. The Russian theatre first displayed her talents when she was thirteen—not an unlucky number for her, for success came quickly. Then followed a visit to America, and later the films, her popularity being won in "Humoresque."

GOUDAL, Jetta.—After doing work for Belgian refugees, she went to America, but acting was far from her mind. However, someone put her in pictures, and as the exotic La Pilar in "The Bright Shawl" she scored an astonishing success.

GRASSBY, Bertram.—Born December 23rd, 1880, Lincoln. Black hair and eyes. Height, 6 ft. The study of architecture claimed him first, but lack of funds sent him to the stage and thence to the screen. In "The Fighting Chance" he made an impressive appearance.

GRAVES, Ralph.—Born Cleveland, Ohio. Light brown hair, blue eyes. Height, 6 ft. 1 in. As an extra he played "bits" for Essanay and other companies, but it was not till he was put in "Sporting Life" that success crowned his efforts.

GREY, Gloria.—Born Stockton, California. Blonde hair, blue eyes. Height, 5 ft. 2 in. Went from the stage to the screen and found fame awaiting her in "The Supreme Test."

GREY, Lita.—Born April 15th, 1908. Black hair, brown eyes. Charlie Chaplin was wanting a new leading lady when he remembered the very small part she played in "The Kid." So he tested her again, and now her future is rosy.

GRIFFITH, Corinne.—Born 1898, Texarkana, Texas. Light brown hair, blue eyes. Height, 5 ft. 4 in. Beginning her screen career with Vitagraph, she quickly won success, one of her early triumphs being in "The Garter Girl."

GRIFFITH, Raymond.—Born 1890, Boston, Mass. Black hair, hazel eyes. Height, 5 ft. 5½ in. In "The White Tiger" he made his mark on the screen, though he is also a scenario writer of several plays.

HACKATHORN, George.—Born March 13th, 1896, Pendleton, Oreg. Dark brown hair, brown eyes. Height, 5 ft. 7 in. Those who saw him in "The Little Minister" will remember his fine portrayal of Gavin, for it was this part that made him.

HAINES, Robert.—Born Muncie, Ind. Brown hair and eyes. Height, 5 ft. 10 in. He began as a lawyer, but the make-up of the stage appealed to him more than wig and gown. Then the screen lured him, and in "The Heart of New York" he found fame.

HALE, Creighton.—Born May 24th, 1892, Cork, Ireland. Light brown hair, blue eyes. Height, 5 ft. 8½ in. While in his teens he played on the London stage. Then followed a visit to the States, where Pathé secured him for the films, and "The Seven Pearls" made him famous to picture-goers.

HALL, Ella.—Born March 17th, 1897, New York City. Golden hair, blue eyes. As a child she played on the stage, and at one time understudied Mary Pickford. Then D. W. Griffith put her in films, and later she was starred in "The Master Key."

HALL, Lillian.—Born 1897, Brooklyn, New York. Blonde hair, dark blue eyes. Height, 5 ft. Partly educated in this country, her parents suggested an office career. But the stage called her instead, and finally the films. In "Taxi" she played her first lead.

HAMILTON, Lloyd.—Born 1891, Oakland, California. Brown hair, blue eyes. Height, 6 ft. Now a director as well as an actor; he began as an extra, and after a short time originated the role of Ham in the famous "Ham and Bud" comedies.

HAMILTON, Mahlon.—Born June 15th, 1889, Baltimore, Ind. Light brown hair, blue eyes. Height, 6 ft. He figured in many stage successes before Pathé first co-starred him in one of their serials, though it was his part in "Daddy Long-legs" that really won him popularity on the screen.

HAMMERSTEIN, Elaine.—Born 1897. Brown wavy hair, grey eyes. Height, 5 ft. 4 in. Grand-daughter of the late Oscar Hammerstein, of opera fame. Went on the stage at the age of five, and on the screen made her debut in "The Face in the Moonlight."

HAMPTON, Hope.—Born 1902, Houston, Texas. Titian hair, blue eyes. Height, 5 ft. 5 in. Having won a beauty contest organised in her native town, she attended a dramatic school and then went on the stage. Her first success in the films was won in "A Modern Salome."

HARLAN, Kenneth.—Born July 26th, 1895, New York. Dark hair, dark blue eyes. Height, 5 ft. 11 in. With an extensive stage career to his credit, he took up film work in 1916. His lead opposite Mary Pickford in "The Ragamuffin" brought him prominently to the notice of picturegoers.

HARLAN, Otis.—Born Zanesville, O. Brown hair and eyes. Height, 5 ft. 6 in. In his early screen days used to play in comedies, but afterwards found better opportunities for his talent in such dramas as "The Eternal Flame."

HARRIS, Mildred.—Born 1901, Cheyenne, Wyoming. Brown hair, blue eyes. Height, 5 ft. 2 in. After several pictures for D. W. Griffith, she was put in her first starring production, "The Price of a Good Time," which brought her other contracts.

HARRON, John.—Brother of the late Robert Harron, he has appeared in several films, of which "The Fox," "The Grim Comedian," and "Penrod" are among the best.

HART, Neal.—Born Richmond, New York. Dark brown hair, dark blue eyes. Height, 5 ft. 9 in. In "When the Desert Smiled" he won immediate popularity by his acting. He has also directed several films.

HART, William S.—Born December 6th, 1876, Newburgh, New York. Brown hair, blue eyes. Height, 6 ft. 1 in. Of English and Irish parentage, he became immensely popular as a Western hero with his debut in "The Bargain." Several stories have also come from his pen.

HATTON, Raymond.—Born July 7th, 1892, Red Oak, Iowa. Brown hair, blue eyes. Height, 5 ft. 7 in. The son of a surgeon, he had no desire for the medical line. On the screen fame rewarded him for his wonderful characterisations, the first success coming in "The Whispering Chorus."

HAVER, Phyllis.—Born January 6th, 1899, Douglas, Kansas. Blonde hair, blue eyes. Height, 5 ft. 6 in. The old Keystone Company first introduced her to the screen, though as a Mack Sennett bathing beauty she came more to the front. In "A Small Town Idol" she transferred her talents successfully to drama.

HAWLEY, Wanda.—Born July 30th, 1897, Scranton, Pa. Blonde hair, grey blue eyes. Height, 5 ft. 3 in. The star in several productions, her most notable screen characterisation, however, was as Beauty in "Everywoman."

HAYAKAWA, Sessue.—Born June 10th, 1889, Tokyo, Japan. Black hair and eyes. Height, 5 ft. 7½ in. The Japanese navy might have had him had not the stage proved the greater attraction. In America, however, he settled down to film work after his successful debut in "The Typhoon."

HAYNES, H. Manning.—Born Lymminster, Sussex. Has contributed much to British films. His acting in "Three Men in a Boat" was an outstanding performance. Has also directed and written several plays.

HEARN, Edward.—Born Dayton, Washington. Brown hair and eyes. Height, 6 ft. Began as a printer while still in his teens till the reading of theatrical matter led him to the stage. Has had a varied and interesting screen career, which began with the film "The White Star."

HENRY, Gale.—Born 1893, Bear Valley, California. Dark hair and brown eyes. Height, 5 ft. 11 in. Having tired of comic opera, she turned to the screen for a better chance of expression, and found it in comedy. "Her Week-end" brought her much popularity.

HERBERT, Gwynne.—Born September 11th, 1841, Sussex. Ran away from home to take up a career on the stage, on which she did remarkably well. Then she turned to win success on the screen, and did so from the start in "Bootle's Baby."

HERBERT, Holmes E.—Born 1882, Dublin. Light hair, grey eyes. Height, 6 ft. Educated at Rugby, he began his stage career here, afterwards going to the States. There he afterwards took up film work with Famous-Lasky, one of his big hits being in "The Right to Love."

HIERS, Walter.—Born Cordele, Ga. Brown hair, grey eyes. Height, 5 ft. 10½ in. D. W. Griffith was wanting someone who could play the part of a country bumpkin in "Saved From Himself." The fat, jovial figure of Walter caught his eye, and thus all his weight was brought before the camera and has been repeated since.

HINES, Johnny.—Born July 25th, 1895, Golden, Colorado. Dark hair, brown eyes. Height, 5 ft. 9 in. Selling papers was his first start. But being a clever dancer led him to musical comedy, and there he thought of films. The first he appeared in was "The Man of the Hour."

HOBBS, Jack.—Born September 28th, 1893, London. Fair hair, blue-grey eyes. Has played in many British films, his earliest hit being made in "Tom Brown's School-days." The collecting of old brass and copper are his hobbies.

HOLLOWAY, Carol.—Born April 30th, 1892, Williamstown, Mass. Dark brown hair, blue eyes. The heroine of many exciting serials, one of her most memorable pieces of work was done in "The Perils of Thunder Mountain."

HOLMES, Stuart.—Born 1887, Chicago. Reddish hair, grey-green eyes. Height, 6 ft. Has played many villain roles on the screen, one of his earliest triumphs in this direction being scored in "When Men Betray." **HOLT, Jack.**—Born May 1st, 1888, Winchester, Virginia. Dark brown hair and eyes. Height, 6 ft. Though he has often been the villain of the piece, he has shown his versatility by playing the hero, too. As the latter he made quite a hit in "Victory."

HOPE, Gloria.—Born 1901, Pittsburg, Pa. Auburn hair, blue eyes. Height, 5 ft. 2 in. Shortly after leaving school she made for the studio and secured a small part as a beginning. Her performance in "The Gay Lord Quex" won the praises of many.

HOPPER, Hedda.—Born Pittsburg. Brown hair, green eyes. Height, 5 ft. 7 in. In the Vitagraph film, "In the Inner Chamber," she proved her talent for screen work, following her successes on the stage.

HOPKIN, Violet.—Born San Francisco, California. Black hair, grey-brown eyes. Height, 5 ft. 5 in. Of English parents, she was on the stage for some years until she took up a screen career, beginning with Hepworth and then transferring herself to Walter West productions. One of her most popular films was "The Ware Case."

HORTON, Clara.—Born July 29th, 1904, Brooklyn. Golden hair, blue eyes. That she might grow up to be a great pianist was her mother's ambition. But Fate, in the person of a director, intervened, and she took to films, beginning in "Because of Bobbie."

HOWARD, Lionel.—Born Cirencester, Gloucester. Going on the films in 1911, he has appeared in a long list of British productions, one of his recent successes being "The Widow Twan-Kee."

HOXIE, Jack.—Born 1890, Oklahoma. Brown hair, blue eyes. Height, 6 ft. Brought up on a cattle ranch, he is the holder of several championship trophies for trick and fancy riding, and in "Lightning Bryce" won great popularity as an actor, too.

HUFF, Louise.—Born 1897, Columbus, Georgia. Blonde hair, violet eyes. Height, 5 ft. Attracted by the films, she left the stage and took up camera work with Lubin. But her rise to fame began when Famous-Lasky offered her the lead in "The Old Homestead."

HUGHES, Gareth.—Born 1897, Llanelli, Wales. Brown hair, blue eyes. Height, 5 ft. 5 in. Going to the States in 1913, with a stage career in this country to his credit, he found his way on to the screen in "Mrs. Wiggs of the Cabbage Patch."

HUGHES, Lloyd.—Born 1899, Bisbee, Arizona. Dark hair, greenish-grey eyes. Height, 6 ft. He was an assistant developer in the old Selig studio when a minor acting part was given to him. He proved so good that later on he got an important role in "Below the Surface."

HUME, Marjorie.—Born Yarmouth. Came to the films in 1917, after doing excellent stage work, and in "The Keeper of the Door" proved her talent for screen acting.

HUNTER, Glenn.—Born Highland Mills, near New York. Once a gardener's assistant, someone discovered he would do better on the stage. From there to the studio was an easy step, and in "Oh, Boy" he appeared in his first picture.

HUTCHISON, Charles.—Born Pittsburg, Pa. Brown hair, hazel eyes. Height, 5 ft. 10 in. One of the dare-devils of the screen, he has courted death innumerable times. Into "Hurricane Hutch," for example, he crammed a series of sensational thrills.

IRVING, Mary Jane.—Born 1914, Columbia, S.C. Light brown hair, dark blue eyes. First became known on the screen by her juvenile roles, and has since added to her laurels in "The Top of New York."

JACKSON, Peaches.—Among her most successful films may be mentioned "Rio Grande," "The Prince Chap," "When Dawn Came," and "Through the Back Door."

JARMAN, Jack.—Born Meldreth, Cambridge. His work for British films began in 1911, and his successful debut quickly led to his getting his first important role in "Fate's Grip."

JENNINGS, Gladys.—Born 1902, Oxford. Light brown hair, blue eyes. Height, 5 ft. 7 in. Went on the stage when she was six, and after a series of successes turned to British films in 1919, one of her first important roles being in "The Face at the Window."

JENSEN, Eulalie.—Born St. Louis. Brown hair and eyes. Height, 5 ft. 8 in. During her stage career played with the late Sarah Bernhardt, and other famous actresses. On the screen she gave a fine performance in "The Hunchback of Notre Dame."

JONES, Charles "Buck."—Born 1889, Vincennes, Ind. Brown hair, grey eyes. Height, 5 ft. 11½ in. First a cowpuncher, then a member of the U.S. cavalry, he toured a Wild West show as a champion trick rider. His introduction to the screen was made by Fox in "Camouflaged."

JONES, Johnny.—Born November 18th, 1909, Beloit, Wis. Light brown hair, blue-grey eyes. Height, 4 ft. 11 in. Selected from hundreds of applicants to star in the "Edgar" series, he has proved one of the most popular of juvenile actors.

JOHNSON, Edith. — Born 1895, Rochester, New York. Light hair, brown eyes. Height, 5 ft. 4 in. Her screen career was begun with the old Lubin Company, though it was Vitagraph who helped her to fame as the heroine in "A Fight for Millions."

JOHNSON, Emory. — Born 1894, San Francisco, California. Brown hair, blue eyes. Height, 6 ft. 2 in. He began in an architect's office, but gave it up to become an assistant cameraman at a studio. As an actor "The Miracle Man" helped to establish his success.

JOHNSTON, Julianne. — Born Indianapolis. Brown hair, grey eyes. Height, 5 ft. 6 in. Once a dancer with Miss Ruth St. Denis, she left the stage for the screen, appearing in several pictures, and finally winning fame in "The Thief of Bagdad."

JOY, Leatrice. — Born November 7th, 1899, New Orleans, La. Black hair, brown eyes. Height, 5 ft. 3 in. Her debut on the screen was made with an obscure film company, though success came only when she played her first dramatic role in George Loane Tucker's "Ladies Must Live."

JOYCE, Alice. — Born 1890, Kansas City, Mo. Brown hair, hazel eyes. Height, 5 ft. 7 in. As the "Kalem Girl" she first became known to picture-goers in the early days, though it was not till she had appeared in the Vitagraph film, "The Sporting Duchess," that her popularity grew worldwide.

JUNE, Mildred. — Born St. Louis. Her appearance on the stage was made when a tiny tot, and when the screen called her made many successes there, notably in "The Rosary."

KEATON, Buster. — Born 1875, Kansas. Black hair, brown eyes. Height, 5 ft. 6 in. Known as "the man who never smiles," he helped his parents as a boy in music-hall turns till his talent for screen comedy was recognised. "One Week" was his first slapstick attraction.

KEEFE, Zena. — Born 1896, San Francisco. Dark hair, brown eyes. Height, 5 ft. 3 in. Her acting on the music-hall stage attracted the attention of Vitagraph, who put her in a holiday film called "Little Nemo's Christmas," and so secured her for the screen.

KEENAN, Frank. — Born Dubuque, La. Light hair, blue eyes. Height, 6 ft. 1½ in. It was Universal who first featured him on the screen, though it was some time afterwards, in "Gates of Brass," that he suddenly found himself famous.

KELLARD, Ralph. — Born 1887, New York City. Reddish-brown hair, brown eyes. Height, 6 ft. Of Irish-American parents, he came to the screen via the stage, and quickly won popularity by his role of the corporal in "Pearl of the Army."

KENNEDY, Madge. — Born California. Golden-brown hair. Goldwyn felt that her stage triumphs were deserving of larger audiences, and so they put her on the screen, where she scored an early hit in "Baby Mine."

KENNY, Colin. — Born Dublin. Brown hair, dark green eyes. Height, 5 ft. 11 in. With ten years on the stage behind him he turned to films, and in "Tarzan of the Apes" won instant popularity.

KENT, Crauford. — Born London. Brown hair, hazel eyes. Height, 5 ft. 10½ in. Attracted by film work, he gave up his stage career, and in "Playthings of Broadway" made one of his big hits as a screen lover.



William



Cleo



Madison

Melbourne



Vivian



Walter

MacDowell

Martin

Lafayette

LAFAYETTE, Andrée. — Born 1904, Aix-les-Bains, France. Golden hair, blue eyes. Height, 5 ft. 8 in. Though it was in "Trilby" that she became famous to the cinema world, she had already been a year in pictures before going to the States. Andrée Rose Godard de la Bigue is her real name.

LA MARR, Barbara. — Born 1898, Richmond, Virginia. Black hair, green eyes. Height, 5 ft. 3½ in. Of French and Italian parentage, she was a professional dancer at seven, and on the screen won early popularity in "The Three Musketeers," with Douglas Fairbanks.

LANDIS, Cullen. — Born July 9th, 1896, Nashville, Tenn. Brown hair, blue eyes. Height, 5 ft. 6 in. From property man in a studio he rose to assistant director, and was then given a small acting part. It was later in "The Girl From Outside" that his success as an actor was established.

KENYON, Doris. — Born September 5th, 1897, Syracuse, New York. Brown hair, blue-grey eyes. Height, 5 ft. 6 in. Her father was one of the compilers of the Standard Dictionary, but words apparently did not appeal much to Doris, who took to pictures and became the big attraction in "The Girl in the Limousine."

KERRIGAN, J. Warren. — Born July 25th, 1889, Louisville, Kentucky. Black hair, hazel eyes. Height, 6 ft. 1 in. His short stage career was terminated by Essanay inducing him to take up screen work, and in "The Ten Commandments" he added considerably to his former screen popularity.

KERRY, Norman. — Born Rochester, New York. Dark hair, hazel eyes. Height, 6 ft. 2 in. His father was in the leather business, but celluloid appealed to him more, and so from several hundred feet of it his photograph was first put on the screen in "The Little Princess."

KILGOUR, Joseph. — Born Ayr, Ontario, Canada. Dark brown hair, dark grey eyes. Height, 5 ft. 11 in. Starting as a broker's clerk, he became an arch villain on the stage and afterwards the screen, one of his best performances being in "At the End of the World."

KINGSTON, Winifred. — Born London. Reddish hair, grey eyes. Height, 5 ft. Followed up a long and varied stage career with an early success on the screen opposite Dustin Farnum in "David Garrick."

KIRKHAM, Kathleen. — Born 1895, Menominee, Mich. Brown hair, blue eyes. Height, 5 ft. 8 in. A member of a theatrical company for some time, she left it one day for the screen and made her debut with Lew Cody in "The Beloved Cheater."

KIRKWOOD, James. — Born Grand Rapids, Michigan. Brown hair, blue eyes. Height, 6 ft. Since 1900 his time and talents for the screen have been given to acting and directing, one of his successes in the former being obtained in "Behind the Scenes."

KNIGHT, James. — Born May 4th, 1891, Canterbury. A favourite in British films, he was famous on the halls years ago in a wrestling act. But it was his knowledge of boxing that secured him his first lead in the picture, "The Happy Warrior."

KOSLOFF, Theodore. — Born Moscow. Brown hair and eyes. Height, 5 ft. 7 in. As a dancer of international fame he went to New York in 1914, and there Cecil B. De Mille persuaded him to take up film work and gave him as his first picture "The Woman God Forgot."

LAFAYETTE, Andrée. — Born 1904, Aix-les-Bains, France. Golden hair, blue eyes. Height, 5 ft. 8 in. Though it was in "Trilby" that she became famous to the cinema world, she had already been a year in pictures before going to the States. Andrée Rose Godard de la Bigue is her real name.

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- LAKE, Alice.—Born 1897, Brooklyn. Dark brown hair, brown eyes. Height, 5 ft. 2 in. From dancing at Society dinners she went on the films in comedy work. But it was her transference to drama in "Lombardy Ltd." that brought her to stardom.
- LA PLANTE, Beatrice.—Born 1901, Paris. Brown hair and eyes. Her voice breaking while studying for grand opera, she took up film work and as the heroine in "The Beggar Prince" made a great hit.
- LARKIN, George.—Born 1890, New York City. Black hair, dark brown eyes. Height, 5 ft. 8½ in. From circus to variety halls and thence to the screen has been his career. His thrilling stunts for the last-named soon brought him prominence, particularly in "The Lurking Peril."
- LA ROCQUE, Rod.—Born 1899, Chicago. Black hair, brown eyes. Height, 6 ft. Beginning film work for Essanay, he rapidly came to the front, one of his earliest triumphs being scored in "Easy to Get."
- LE BRETON, Flora.—Born London. Once a comedienne on the stage, she made her film debut in "La Poupee," and after several other British successes left for the States in 1923.
- LEE, Katherine.—Born 1910, Glasgow. Became popular in juvenile films, one of which was "Circus Imps."
- LEE, Lila.—Born 1902, New York. Black hair, dark brown eyes. Height, 5 ft. 3 in. Patrons of the speaking theatre knew her affectionately as "Cuddles," and Famous-Lasky widened her popularity when they first screened her in "The Cruise of the Make-Believe."
- LEE, Virginia.—Born Mexico City. Blonde hair, dark blue eyes. Height, 5 ft. 5 in. Fame as an artist's model led to her getting film work, and it was in "Beyond the Law" that she won further success.
- LESLIE, Gladys.—Born March 5th, 1899, New York City. Light hair, brown eyes. Height, 5 ft. She might have been a farmer, for farming still interests her. But a film career was suggested, and in "A Stitch in Time" she became known to the world.
- LEWIS, Mitchell.—Born Syracuse, New York. Black hair, brown eyes. Height, 6 ft. 1 in. A popular figure once in musical comedy, he left it to make his screen debut in "The Barrier." Thereafter he was a star.
- LEWIS, Ralph.—Born Englewood, Ill. Height, 5 ft. 10 in. After winning fame on the stage, he went to the screen and there scored a tremendous triumph in "In the Name of the Law."
- LEWIS, Sheldon.—Born 1879, Philadelphia. Dark hair and eyes. Height, 6 ft. Though he has appeared in many big films his first hit was undoubtedly made in "The Exploits of Elaine."
- LINCOLN, E. K.—Born Johnston, Pa. Black hair, hazel eyes. Height, 6 ft. With his own studios, he had produced many of his own films, and picture-goers will remember the hit he made in "Desert Gold." He is also a breeder of prize dogs.
- LINCOLN, Elmo.—Born February 6th, 1889; Rochester, Indiana. Brown hair, blue eyes. Height, 5 ft. 11½ in. Real name Otto Elmo Linkenhelt. Once a locomotive fireman, he made his screen debut in 1913, though it was in "Tarzan of the Apes," years afterwards, that he won fame.
- LINDER, Max.—Born December 16th, 1885, Bordeaux, France. Black hair, brown eyes. Known as the best-dressed comedian on the screen, he made his debut in 1903 in "The Outing of a Schoolboy," the first comedy filmed by Pathé.
- LINDSAY, James.—Born February 26th, 1869, Devonshire. One of the villains of the screen who began his career with Hepworths in 1913. "The City of Beautiful Nonsense" was one of the many films in which he made a hit.
- LITTLE, Ann.—Born February 7th, 1894, Sisson, California. Dark hair, brown eyes. Height, 5 ft. 6 in. Beginning life as Mary Brooks, she first appeared on the screen in Western two-reelers, finally winning fame in "The World for Sale."
- LITTLEFIELD, Lucien.—Born San Antonio, Texas. Brown hair, green eyes. Height, 5 ft. 11 in. Acted on the stage for six years, and then took to the screen, where he first came into prominence in "The Hell Diggers."
- LIVINGSTON, Margaret.—Born Salt Lake City, Utah. Auburn hair, brown eyes. Height, 5 ft. 3 in. Her screen experience goes back six years, during which she has played leads and heavies, one of her notable performances being in "Lying Lips."
- LLOYD, Harold.—Born 1893, Nebraska. Black hair, blue eyes. Height, 5 ft. 9 in. Known to picture-goers once as "Lonesome Luke," he first appeared before a motion picture camera in 1914, and since made a long list of successes, of which "Girl Shy" is one of the most recent.
- LOCKTON, Joan.—Born London. Originally intended for grand opera, she played for some years on the stage, and then left it for the British screen. "Pillars of Society" was one of her successes.
- LOGAN, Jacqueline.—Born Corsicana, Texas. Auburn hair, grey eyes. Height, 5 ft. 4 in. Journalism attracted her first, then the stage, and finally the screen drew her, and in "Burning Sands" enabled her to win popularity.
- LONDON, Babe.—Born Des Moines, Iowa. Blonde hair, blue-grey eyes. Height, 5 ft. 8 in. Vitagraph first put her in comedies, and then Charlie Chaplin selected her to play in "A Day's Pleasure," which resulted later in her becoming a Christie comedy star.
- LONG, Walter.—Born 1884, Milford, New Haven. Brown hair, grey eyes. Height, 5 ft. 11 in. Taking him from the stage, D. W. Griffith put him in "The Birth of a Nation," and, incidentally, on the road to film fame.
- LOOMIS, Margaret.—Born San Francisco, California. Brown hair. It was her dancing on the stage that led to a screen career, and in "The Milky Way" she found the way to fame, too.
- LORRAINE, Louise.—Born October 1st, 1901, San Francisco. Black hair, brown eyes. Height, 5 ft. 1 in. She was only fifteen when she was picked out of a crowd of film applicants to act in a Clara Kimball Young picture. Since then has appeared in many successes, of which "Fighting Blood" is one.
- LOUIS, Willard.—Born Woodfield, Ind. Black hair, brown eyes. Height, 5 ft. 10½ in. In "Daddy" he found a part that brought him fame, though he had acted quite a lot in films before that.
- LOVE, Bessie.—Born September 10th, 1898, Texas. Light brown hair, brown eyes. Height, 5 ft. A school teacher once, she applied for film work, was accepted as an extra, and later starred in "A Sister of Six," the first of many more triumphs.
- LOVE, Montague.—Born 1877, India. Reddish hair, blue eyes. Height, 6 ft. 1 in. Educated in this country, where he also began his stage career, he later went to the States and took up film work. One of his many hits was in "The World and His Wife."
- LOWE, Edmund.—Born March, 3rd, 1903, California. He meant to follow in his father's footsteps as a lawyer, but took to the stage instead, till finally the films lured him, and he played his first important part in "Spreading Dawn."
- LOWELL, John.—Born Iowa. Black hair, dark hazel eyes. Height, 6 ft. 3 in. In his time has been all sorts, cowboy, civil engineer, army officer and real estate operator. But the screen brought him most fame, especially in "The Code of the North," in which he starred as well as produced.
- LUNT, Alfred.—Born Milwaukee. Dark brown hair and eyes. Height, 6 ft. 1½ in. First found fame on the stage, and then on the screen in "Ragged Edge."
- LUTHER, Anne.—Born 1894, New Jersey. Titian hair, blue eyes. Height, 5 ft. 5 in. An extra at five dollars a day was her beginning. After that she did comedy, drama and serial stuff, though she first won notice in one of Griffith's features, "The Great Leap."
- LYON, Ben.—Born Georgia. Dark brown hair, blue eyes. Height, 5 ft. 11 in. His successes on the stage led to his being induced to take up film work, with the result that in "The Custard Cup" he widened his popularity.
- LYONS, Eddie.—Born 1887, Illinois. Brown hair and eyes. Height, 5 ft. 10 in. First became known to picture-goers in comedy work in conjunction with Lee Moran, when they appeared in "Everything But the Truth." Now Eddie is a director as well.
- LYTELL, Bert.—Born February 24th, 1888, New York City. Brown hair, hazel eyes. Height, 5 ft. 10½ in. Springing from a long line of prominent stage players, he followed in their footsteps till enticed away by film work. He made his debut in "The Lone Wolf."
- MCAVOY, May.—Born 1901, New York City. Dark hair, blue eyes. Height, 4 ft. 11 in. To be a school teacher was her early ambition, till acting struck her as more interesting. So from the stage she came to the screen, first as an extra in a war picture and then to stardom after playing "sister" roles in such films as "The Perfect Lady."
- MC COY, Gertrude.—Born June 30th, 1896, Georgia. Golden hair, grey-green eyes. Height, 5 ft. 6½ in. Beginning her film career with D. W. Griffith, she transferred her talents after a time to the British screen, one of her first triumphs for the latter being scored in "The Usurper."
- MCCULLOUGH, Philo.—Born June 6th, 1890, San Brendo. Light brown hair, dark blue eyes. Height, 5 ft. 11½ in. Under the Selig banner he made his screen debut, though it was with Fox, "In the Primal Law," that he first won notice.



Doris Pawn

Charles Ogle

Derelys Perdue

Jack Mower

Marie Mosquini

MACDERMOTT, Marc.—Born July 24th, 1880, London. Auburn hair, brown eyes. Height, 6 ft. Educated in Australia, he went to America as a stage actor, transferred himself to the films under Edison, and later won popularity in "Blind Wives."

MacDONALD, Wallace.—Born 1891, Nova Scotia. Dark brown hair and eyes. Height, 5 ft. 10 in. Early in his film career had the distinction of playing opposite Pauline Frederick, Mae Marsh and many other famous stars, afterwards being co-starred himself in the Vitagraph serial "Breaking Through."

McDOWELL, Claire.—Born New York City. Black hair, brown eyes. Height, 5 ft. 4½ in. After a stage career of five years took up film work with Biograph, ultimately winning fame in "Something to Think About," produced by Lasky.

MacDOWELL, Melbourne.—Born New Jersey. Grey hair and eyes. Height, 6 ft. "Beyond the Cross-Roads" first brought him into the limelight, but that was after he had worked his way up from an extra in other films.

McGRAIL, Walter.—Born 1889, Brooklyn, New York. Black hair, blue eyes. Height, 6 ft. His stage career included two years in comic opera, though serious stuff on the screen appealed to him more, and in "The Black Secret" he won for himself a large amount of fame.

McGREGOR, Malcolm.—Born New York City. Black hair, brown eyes. Height, 5 ft. 11 in. Followed up a brilliant university career by winning fame in such films as "The Prisoner of Zenda" and others.

MACKAILL, Dorothy.—Born 1903, Hull, Yorkshire. Blonde hair, hazel eyes. Height, 5 ft. Inheriting her dancing and singing abilities from her parents, she got on to the London stage, and afterwards went to America. There began a screen career in which her first picture was "Torchy's Millions," a comedy.

McKEE, Raymond.—Born Iowa. Dark hair, grey eyes. Height, 5 ft. 8 in. A character actor of noted ability, he was at one time in musical comedy. His gifted portrayals on the screen in such pictures as "A Blind Bargain" have won him numerous admirers.

McLAGLEN, Victor.—Born South Africa. Black hair, blue-grey eyes. Height, 6 ft. 3 in. A boxer of international repute who has travelled the world, he made his screen debut in a British film "The Call of the

Road," and after establishing his popularity here went to America to seek further film fame.

MACLEAN, Douglas.—Born Philadelphia. Brown hair and eyes. Height, 5 ft. 10 in. Had he followed his father's calling he might have been a clergyman. But he preferred the screen, making his debut in "As He Sows," and reaping since then a large measure of popularity.

MACISTE.—Born Italy. Height, 6 ft. 4 in. One of the strong men of the screen, he first won the attention of picturegoers in the film "Maciste, Alpine Soldier."

MADISON, Cleo.—Born Bloomington, Ill. Reddish hair, blue eyes. Height, 5 ft. 2 in. Universal noting her success on the stage induced her to take up screen work with them, and thus she made a start, her first picture being "Trey o' Hearts."

MANN, Hank.—Born New York City. Light brown hair, brown eyes. Height, 5 ft. 8 in. Previous to joining the Mack Sennett forces he was in variety, and under the banners of various companies has contributed humour to the screen. One of his hits was "His First Blow Out." He now directs as well.

MARMONT, Percy.—Born Gunnersbury, London. Blond hair, blue-grey eyes. Height, 6 ft. As a stage actor toured Africa and Australia and then went to America. There the inevitable happened, he was offered a screen part, which he took, the play being "Rose of the World," and from that time became another addition to the talented players of filmland.

MARSH, Mae.—Born November 9th, 1895, New Mexico. Auburn hair, grey eyes. Height, 5 ft. 3 in. One of Griffith's "finds," she was put by him in "The Birth of a Nation," and from that moment established herself in the hearts of picturegoers.

MARSHALL, Tully.—Born April 13th, 1864, California. Brown hair and eyes. Height, 5 ft. 9½ in. A career in civil engineering had been planned for him, but the stage got him first. But when the screen captured him in 1915, first showing him in "Paid in Full," his popularity decided him to remain faithful to the new art.

MARTIN, Vivian.—Born 1898, near Grand Rapids, Michigan. After four years and a half of stage work, she was induced to take up a picture career. She did so, beginning in "The Wishing Ring," and appearing since then in many more successful films.

MASON, Shirley.—Born 1902, Brooklyn, New York. Brown hair, light grey eyes. Height, 5 ft. One of the three Flugrath sisters. The public first saw her on the stage as a tiny mite of two. Years afterwards, however, Edison got her on to the screen in "A Tell-tale Step," which in reality was the step that took her along the road to film fame.

MAY, Doris.—Born October 15th, 1902, Washington. Brown hair, dark brown eyes. Height, 5 ft. 2 in. Picture-goers may remember her once as Doris Lee in some of Charles Ray's films. Fame rewarded those early efforts of hers, and she was made a co-star with Douglas MacLean in "23½ Hours Leave."

MAYO, Frank.—Born 1886, New York. Brown hair, grey eyes. Height, 5 ft. 11½ in. Fame came to him first on the stage, and his splendid acting there obtained him a contract to star in pictures with Universal. His first big screen success was "The Brute Breaker."

MEIGHAN, Thomas.—Born April 9th, 1888, Pittsburg, Pa. Black hair, brown eyes. Height, 6 ft. It was the Famous-Lasky company which took him from the stage to the screen, and though he made many fine films, it was "The Miracle Man" which brought him stardom and made him a world-wide favourite.

MENJOU, Adolphe.—Born Pau, France. Dark brown hair, dark blue eyes. Height, 5 ft. 10½ in. Going to America, he found his way eventually into filmland as an extra. Then Charlie Chaplin discovered his abilities, put him in "A Woman of Paris," and so turned him into one of the most fascinating villains on the screen.

MERSEREAU, Violet.—Born New York. Blonde hair, dark blue eyes. Height, 5 ft. 4 in. Familiar at one time as a child actress on the stage, she grew up to win success on the screen as well in "Little Miss Nobody."

MESSENGER, Buddy.—Born October 26th, 1909, San Francisco. Light brown hair, brown eyes. One of the screen's juvenile stars who came into prominence in "Ali Baba."

MILLAR, Adelqui.—Born 1890, Chili. Educated in Italy and in France, he began his screen career in America in 1910, and then came over to this country for British films. One of his hits in the latter was made in "Fate's Plaything."

MILLER, Hugh.—Born 1889, Berwick-on-Tweed. The study of science claimed him first till the stage attracted and then the films. His heavy lead in "Claude Duval" made him at once a favourite with British picture-goers.

MILLER, Patsy Ruth.—Born 1905, St. Louis. Brown hair and eyes. Height, 5 ft. 2½ in. With Paramount she first came prominently before the public in "The Sheik," though she has since then added many other film successes to her credit.

MIX, Tom.—Born 1881, on a ranch near El Paso, Texas. Black hair and eyes. Cowboy, scout, and soldier, he saw active life in different parts of the world before Fox secured him for the screen. "Treat 'Em Rough" was one of the many pictures which showed him as an expert horseman, and won him fame and popularity.

MONG, William V.—Born 1875, Chambersburg, Pa. Dark hair, brown eyes. Height, 5 ft. 9 in. Has thirty years of acting behind him, of which he has spent twelve in working for the screen. In "Ladies Must Live" he did his first piece of notable work.

MONTANA, Bull.—Born Italy. Black eyes. Height, about 5 ft. 11 in. As Luigi Montagna started his career as a wrestler, and in the Bowery, New York, one day attracted the attention of a film director. So he got first a small part in films till Douglas Fairbanks gave him a bigger one in "He Comes Up Smiling."

MONTGOMERY, Peggy (Baby Peggy).—Born October 26th, 1918, Oregon. Dark brown eyes. The Century people wanted some children for a film and three hundred tiny tots came along in response. Baby Peggy was the lucky one, and thus at the age of two she got on to the screen in "Playmates."

MOORE, Colleen.—Born August 19th, 1900, Michigan. Black hair. One eye brown, one eye blue. Height, 5 ft. 3½ in. Began life as Kathleen Morrison, and in films played Irish girl parts for some time, till she won attention by her acting in "The Devil's Claim" with Sessue Hayakawa.

MOORE, Matt.—Born 1888, Ireland. With his brothers went to the States at an early age, did theatrical work for some time, and then made his debut on the screen in a picture called "Traffic in Souls."

MOORE, Micky.—Born Victoria, British Columbia. Brown hair and eyes. Is no relation to the four Moore brothers Matt, Owen, Tom, and Joe. Little Micky began his screen career about five years ago, and in "Lost Romance" established himself as one of the juvenile attractions in pictures.

MOORE, Owen.—Born 1886, Ireland. Brown hair, dark blue eyes. Height, 5 ft. 10 in. It was in 1909 when the possibilities of screen work appealed to him that he left the stage, joining the old Biograph company. His first big hit was made in "The Crimson Gardenia."

MOORE, Pat.—Born England. Brown hair, dark brown eyes. Another one of the juvenile stars who began his screen career in the States, winning considerable popularity by his acting in the Fox film "Queen of Sheba."

MOORE, Tom.—Born 1885, Meath, Ireland. Light brown hair, blue eyes. Height, 5 ft. 10½ in. After the family had settled down in America, he went on the stage, and in 1913 made his screen debut. Then Goldwyn starred him in "Thirty a Week" and made him famous.

MORAN, Lee.—Born Chicago. Brown hair, blue-grey eyes. Height, 5 ft. 10 in. Now a director as well as a scenario writer. He was formerly in musical comedy, and made his debut on the screen with Eddy Lyons, sharing first film honours with him in "Nothing But the Truth."

MORENO, Antonio.—Born 1888, Madrid, Spain. Black hair, brown eyes. Height, 5 ft. 10 in. Intended originally for the priesthood, he eventually reached the American screen via the stage, his film hit being scored in a two-reeler called "The Voice of Millions."

MOREY, Harry T.—Born 1879, Michigan. Fair hair, grey eyes. He was a Shakespearian actor before the silent drama attracted him in 1909, when he joined Vitagraph and found himself famous after his work in "The Shadow of Fear."

MORGAN, Joan.—Born February 1st, 1905. Fair hair, blue eyes. She had already done notable stage work with Dame Ellen Terry and others, when she decided to take up a screen career, and became immediately popular by her role in "Lady Noggs."

MORRISON, James Woods.—Born November 15th, 1888, Mattoon, Ill. Brown hair and eyes. Height, 5 ft. 8 in. Vitagraph first introduced him to the screen, though fame came to him when he was starred in "Love Without Question," and thereafter found himself a popular hero.

MORRISON, Pete.—Born Colorado. Black hair, brown eyes. Height, 6 ft. 1 in. Like many more entered pictures under the guidance of the old Essanay company, and worked his way up to fame in "Daring Danger."

MOSQUINI, Marie.—Born 1899, Los Angeles. Brown hair, hazel eyes. Height, 5 ft. 4 in. She had been doing secretarial work in the offices of the Rolin studio when a type was wanted for Harold Lloyd's comedy "Lonesome Luke." Marie was given the part and filled it so successfully that she has been acting ever since.

MOWER, Jack.—Born 1890, Honolulu. Brown hair, hazel eyes. Height, 6 ft. With a varied stage career to his credit, he took to films, and in "The Beautiful Gambler" established himself as a favourite.

MULHALL, Jack.—Born October 7th, 1891, New York. Light brown hair, blue eyes. Height, 5 ft. 11 in. The scene of his screen debut was the old Biograph studio whither he had gone fresh from his triumph on the stage. His first film success was scored in "The Brass Bullet."

MURPHY, Edna.—Blonde hair, grey eyes. Height, 5 ft. 2 in. Among her early successes on the screen were "Play Square," "The North Wind's Malice," and "What Love Will Do."

MURRAY, Charles.—Born 1872, Laurel, Ind. Red hair, grey eyes. Height, 6 ft. Of Irish descent, he gave up his career on the variety stage to try his luck for the screen with Biograph. Later he joined Mack Sennett, and in "A Henpecked Husband" and other pictures contributed not little to the gaiety of the world.

MURRAY, Mae.—Born May 10th, 1894, Portsmouth, Virginia. Blonde hair, blue eyes. Height, 5 ft. 4 in. Daughter of an Austrian father and Belgian mother, and known in early days as Marie Adrienne Koenig, she did so well on the stage that she received many offers of screen work. Her first picture was "To Have and to Hold."

MYERS, Carmel.—Born April 9th, 1901, San Francisco. Brown hair, green eyes. Height, 5 ft. 3 in. Her preliminary screen work was done under the direction of D. W. Griffith, while her first important part was as the heroine opposite the late Harold Lockwood in "The Haunted Pyjamas."

MYERS, Harry.—Born New Haven, Conn. Brown hair, blue eyes. Height, 5 ft. 11 in. Someone suggested he might try the screen after he had been eight years on the stage. So he began with small parts, and then suddenly leapt into the limelight as the star in "A Yankee at the Court of King Arthur."

NAGEL, Conrad.—Born 1896, Iowa. Blond hair, blue eyes. Height, 6 ft. Another one of those whom the Kleig lights in the studio lured away from the footlights of the stage. "Little Women" was the name of the picture in which he made his screen debut.

NALDI, Nita.—Born New York. Black hair, grey eyes. From being a chorus girl on the stage she became a vampire on the screen, her biggest hit on the latter being made in "Blood and Sand."

NAZIMOVA, Alla.—Born May 22nd, 1879, Russia. Black hair, violet eyes. Height, 5 ft. 4 in. Beginning her stage career in the Artistic Theatre, Moscow, she went to America, and there gained wider notoriety on the films, her first being "The Brat."

NEGRI, Pola.—Born January 3rd, 1897, Poland. Black hair, hazel eyes. Height, 5 ft. 4 in. She first won recognition as a member of the Russian Imperial Ballet during the Czarist regime, while the screen first pictured her in "Passion."

NEWALL, Guy.—Born 1885, Isle of Wight. His stage career began at an early age, and after the war film work engaged his attention. He acted in several pictures for the British screen, but first came prominently to the front in "The Garden of Resurrection."

NILSSON, Anna Q.—Born Sweden. Blonde hair, blue eyes. Height, 5 ft. 7 in. The country of her birth first gave her fame in a small way as a stage actress, but wider popularity came to her after she went to the States, and got her big opportunity in the film "The Luck of the Irish."

NORMAND, Mabel.—Born 1894. Dark hair, brown eyes. First an artist's model, she then went into musical comedy, and finally turned to motion pictures, beginning with Vitagraph and afterwards joining Mack Sennett, by whom she was first starred in "Mickey."

NOVAK, Eva.—Born 1889, Missouri. Golden hair, grey eyes. Going to see her sister Jane acting in a picture got her a small part, too. Then Tom Mix saw her, liked her looks and talent, and gave her the lead in his film "The Daredevil" which made Eva famous.

NOVAK, Jane.—Born January 12th, 1896, St. Louis. Fair hair, blue eyes. Height, 5 ft. 7 in. As an extra in 1914 she began her film career with the Vitagraph company, and later made her name opposite W. S. Hart in "The Tiger Man."

NOVARRO, Ramon.—Born February 6th, 1899, Mexico. Dark hair, brown eyes. Height, 5 ft. 10 in. Real name Ramon Samaniegos. He tried to get into pictures, but failed. Then Rex Ingram saw him dancing one night, and soon after starred him in his production "The Prisoner of Zenda."



Tom Santschi

John Sainpolis

Vera Steadman

Sir Simeon Stuart

Fritzi Ridgeway

NOVELLO, Ivor.—Born January 15th, 1895. Cardiff. Dark hair and eyes. Composer of a good deal of popular music. He first got his chance for screen work in "The Call" and at once became a foremost favourite in British films.

OAKMAN, Wheeler.—Born Washington, D.C. Brown hair and eyes. Height, 5 ft. 11 in. Following a successful career on the stage, he quickly won favour on the screen, scoring an early triumph as the hero in "The Virgin of Stamboul."

O'BRIEN, Eugene.—Born 1884, Colorado. Light brown hair, blue eyes. Height, 6 ft. One of the old favourites of the screen, he began well, for in his first film, "Poor Little Peppina," he was given the part of hero opposite Mary Pickford.

ODETTE, Mary.—Born August 10th, 1901, France. Brown hair. First appearing on the stage at the age of ten, she entered her film career under her real name of Odette Goimbault, the picture in which she made her debut for the British screen being "Dombey and Son."

OGLE, Charles.—Born Ohio. Grey hair, brown eyes. Height, 5 ft. 2 in. One of the old film actors, he began with the Edison company, and has since played many character parts, one of his first hits being in "Treasure Island."

O'HARA, George.—Born 1902, New York City. Light hair, blue eyes. Height, 5 ft. 8 in. Though he recently figured in boxing screen stories, he first won fame in "Love, Honour and Behave," produced by Mack Sennett, with whom he started his film career.

OLAND, Warner.—Born 1880, Sweden. Brown hair and eyes. Height, 5 ft. 11 in. Educated in America, he first won triumphs on the stage and then pictures claimed him. His first one was with Theda Bara in "Sin," and since then he has always trodden the evil path; but only on the screen, of course.

OLMSTED, Gertrude.—Born Chicago. Chestnut brown hair, grey-blue eyes. Height, 5 ft. 2 in. Winning a beauty contest obtained her entrance into pictures, and in the Universal film "Tipped Off" she soon proved she was capable of making good.

O'MALLEY, Pat.—Born 1892, Dublin. Brown hair, blue eyes. After his parents had made America their home, he followed in the footsteps of many others by going on the stage. Later he returned to the Emerald Isle for picture work as a member of a visiting film company, though popularity first came to him in a Madge Kennedy film, "The Blooming Angel."

OWEN, Seena.—Born Washington. Golden hair, blue eyes. Of Danish parents—her real name is Signe Auen—she went into pictures as a stage actress, and after several parts came into prominence opposite W.S. Hart in "Branding Broadway."

PAIGE, Jean.—Born 1897, Illinois. Dark hair, blue eyes. Height, 5 ft. 4 in. She went straight from farm on to the films, her entry into the latter being the result of a film director getting to know she was an O. Henry type. So she was put into the picturisation of O. Henry stories, and in one of them, "The Count and the Wedding Guest" made her first notable hit.

PARKE, William, Jr.—Born Philadelphia, Pa. Brown hair, hazel eyes. Height, 5 ft. 8 in. Backed by a lengthy stage experience, he entered on his film career in 1914 as a director, afterwards doing good acting in several films, notably in "Moral Fibre."

PAWN, Doris.—Born February 26th, 1896, Nebraska. Blonde hair, blue eyes. Beginning her screen career as an ingénue in a serial, she did a good many thrilling stunts, but afterwards settled down to films of the shorter type, making her name in "The Tower of Ivory."

PERCY, Eileen.—Born 1898, Belfast. Blonde hair, hazel eyes. Height, 5 ft. 3 in. At eleven she was an artist's model, a musical comedy actress at fourteen, and a motion picture star at eighteen. She was taken to the States while a tiny tot, and her first film success was scored in the serial "The Third Eye."

PERDUE, Delyrys.—Born Kansas City. Dark brown hair and eyes. Height, 5 ft. 5½ in. She first won renown as a member of the famous Marion Morgan dancers, and going to Los Angeles in that capacity attracted the attention of the picture magnates. Her first starring medium on the screen was "Daytime Wives."

PETERS, House.—Born 1888, Bristol. Brown hair, hazel eyes. Height, 6 ft. 1½ in. Went out to Australia and from there eventually found his way to California, where he set out on a film career, establishing himself as a favourite in "The Great Divide."

PHILBIN, Mary.—Born Chicago. Brown hair, hazel eyes. Height, 5 ft. 2 in. One of the winners in a beauty contest, Erich von Stroheim saw in her the making of a film star. So he gave her a start in pictures, and later, in "Merry-Go-Round," she came definitely to the front.

PHILLIPS, Dorothy.—Born 1892, Baltimore. Chestnut hair, dark grey eyes. Height, 5 ft. 3½ in. Her stage career was terminated by an offer to go on the films, and in "The Right to Happiness" she made her debut on the screen and immediately won favour among a large number of picturegoers.

PICKFORD, Jack.—Born 1896, Canada. Dark hair, medium brown eyes. Height, 5 ft. 7 in. Not being superstitious as to numbers, he began his film career at the age of thirteen, found it was not unlucky, and after hard work raised himself to prominence in "Tom Sawyer."

PICKFORD, Mary.—Born April 8th, 1893, Canada. Golden hair, hazel eyes. Height, 5 ft. Going on the stage at the age of five, she afterwards dropped her real name of Gladys Smith, and beginning her screen career with the old Biograph company, soon won for herself the title of "The World's Sweetheart" by her charm and acting. "The Violin Maker of Cremona" was her first film.

PITTS, Zasu.—Born 1898, Parsons, Kansas. Brown hair, blue eyes. Height, 5 ft. 6 in. Less fortunate than most favourites of the screen, she got into pictures without influence or stage experience to back her. But her acting abilities soon raised her to stardom in "Where There's a Will."

POLLARD, Harry "Snub."—Born Australia. Brown hair and eyes. Height, 5 ft. 6½ in. He was in comic opera once till in 1915 he definitely abandoned the stage for picture work, and in his "Snub Pollard Comedies" became one of the screen's favourite comedians.

POLO, Eddie.—Born 1881, San Francisco. Born in a circus, he began performing acrobatic feats at the age of two, and in later years entered musical comedy. Before he became famous on the screen as one of its most daring heroes, he made his debut with Essanay in the "Slippery Slim" series.

POST, Guy Bates.—Born September 22nd, 1875, Washington. Brown hair, hazel eyes. Height, 5 ft. 10 in. He had already won renown on the American stage when a film career attracted him. His dual role in "The Masquerader" was the thing that secured him film fame.

POWELL, David.—Born Scotland. Dark hair and eyes. Height, 5 ft. 10 in. On the stage in this country, he played with Dame Ellen Terry, Forbes-Robertson and others before taking to film work in the States. There he made love on the screen to many favourite stars, though it was opposite Mae Murray in "On With the Dance" that he won the highest praise.

PREVOST, Marie.—Born 1898, Canada. Dark hair, blue eyes. Height, 5 ft. 4 in. Well known on the screen in her early days as one of the Mack Sennett bathing beauties, she left comedy for drama and in "Moonlight Folly" became one of the famous company of film stars.

PRINGLE, Aileen.—Born California. Dark brown hair, dark grey-green eyes. Height, 5 ft. 4 in. Daughter of one of the richest men in San Francisco, she preferred a life of activity and so took to stage work first. Four years ago she entered films and was recently given her biggest chance in "The Romance of a Queen."

PURVIANCE, Edna.—Born 1894, Reno, Nevada. Fair hair, blue-grey eyes. Height, 5 ft. 5 in. For some years leading lady to Charlie Chaplin in many of his comedies, she was not long ago made the star in his first serious dramatic work, "A Woman of Paris."

RALSTON, Esther.—Born 1902, Bar Harbour, Me. Blonde hair, blue eyes. Height, 5 ft. 5 in. Coming from a family of theatrical renown, she followed up her successes on the stage by turning to a screen career and gaining attention in "The Phantom Fortune."

RALSTON, Jobyna.—Born Tennessee. Her first job in pictures after leaving the stage was in a burlesque starring Max Linder. Then when Harold Lloyd later on needed a new leading lady for "Why Worry?" he found in Jobyna just the sort to help to drive dull care away.

RAWLINSON, Herbert.—Born 1885, Brighton. Brown hair; blue eyes. Height, 6 ft. His parents sent him away to a farm in Canada, but he ran away, joined a circus in the States, and ultimately found himself in films. Success came to him when he played in crook dramas like "Smashing Through."

RAY, Charles.—Born March 15th, 1891, Jacksonville, Ill. Brown hair and eyes. Height, 6 ft. As a child wanted to be an actor, but his parents had business plans in view for him. However, ambition won, the late Thos. Ince gave him his screen debut, and when "Forty-five Minutes from Broadway" was made, Ray was a star.

RENNIE, James.—Born 1890, Canada. Black hair, blue eyes. When Dorothy Gish saw him, she agreed with the dramatic critics regarding his stage abilities. So she got him for her leading man in "Remodeling a Husband," and thus made him popular to picture patrons.

REYNOLDS, Vera.—Going to Los Angeles with her parents, she danced a small part in a Wallace Reid picture. Then followed some comedy work until, her type being needed for "Prodigal Daughters," she was given the chance which brought her screen fame.

RICH, Irene.—Born New York. Dark brown hair, dark eyes. Height, 5 ft. 6 in. Irene Luther is her real name, and without stage experience she began on the screen as an extra in 1917. The picture was "A Law Unto Herself," and from this time onward she went from one success to another.

RICH, Lillian.—Formerly on the London music-halls with Sir Harry Lauder and others, she began her screen career in the States and scored an early triumph in the Universal film, "Go Straight."

RICH, Vivian.—Born at sea. Brown hair, dark brown eyes. Height, 5 ft. From a variety career on the stage she settled down to drama on the films, making her big hit in "Blind Circumstances."

RICHMOND, Warner Paul.—Born Virginia. Brown hair, blue eyes. Height, 5 ft. 11 in. Giving up a stage career, like many more, he began screen work, doing small parts at first, till opportunity in "The Heart of Maryland" enabled him to win the hearts of many picturegoers as well.

RICKSEN, Lucille.—Born Chicago. Blonde hair, brown eyes. Height, 5 ft. 2½ in. A juvenile star who won considerable favour as the little heroine in the "Edgar" series, and is still climbing the ladder of success.

RIDGEWAY, Fritz.—Born 1898, Butte, Mont. Brown hair, dark blue eyes. Height, 5 ft. 5 in. Going to the Essanay company from the stage, she began her screen career with them, afterwards playing for various companies. One of her first successes was made in the Fox film, "The Danger Zone."

ROBERTS, Edith.—Born 1902, New York City. Brown hair and eyes. Height, 5 ft. 1 in. The screen first pictured her in Nestor comedies, but something more dramatic appealed to her. So she was put in the Universal film, "Lasca," and at once became popular through her riding skill and acting ability.

ROBERTS, Theodore.—Born October 2nd, 1861, San Francisco. Grey hair, blue eyes. Height, 6 ft. One of the most popular veterans of the screen who has more than once declined the honours of stardom, preferring character roles. One of his best pieces of work in this respect was in "The Admirable Crichton."

ROGERS, Will.—Born near Claremore, Indian Territory. Dark hair, grey eyes. Height, 5 ft. 11 in. As an expert with the lariat he toured the music-halls till Goldwyn decided to secure him for the screen. In his first film "Laughing Bill Hyde," he became an instantaneous success.

ROLAND, Ruth.—Born 1896, California. Reddish brown hair, dark blue eyes. Height, 5 ft. 6 in. It was her reputation on the stage that got her on to the screen with the Kalem company. A good shot, an expert rider, and possessed of strong nerves, she quickly won fame in serials, the first of which was "Who Pays?"

ROME, Stewart.—Born January 30th, 1887, Newbury. As Wernham Ryott, he first studied civil engineering. Then knocked about the world as a stage actor, and finally made the films his real career. He won fame early as hero opposite Alma Taylor in the first screen version of "Comin' Thro' the Rye."

ROSCOE, Albert.—Born 1887, Nashville, Tenn. Brown eyes, black hair. Height, 6 ft. His fifteen years as an actor and director on the stage have stood him in good stead on the screen, on which he first came to prominence in "City of Comrades."

RUBENS, Alma.—Born 1897, California. Black hair, dark eyes. Height, 5 ft. 7 in. Having a natural desire to act for the films she started with the Vitagraph company through an introduction. Later, Douglas Fairbanks made her leading lady in "The Half-Breed," and her success was assured.

RUSSELL, William.—Born April 12th, 1886, New York. Dark hair and eyes. Height, 6 ft. 2 in. This popular and strapping hero of the screen was once a cripple. But physical culture turned him into a new man, and early in his film career he sprang to fame in the serial, "The Diamond from the Sky."

SAINPOLIS, John.—Born New Orleans, La. Grey hair, brown eyes. Height, 5 ft. 10½ in. "The Great Lover," produced by Goldwyn, brought him his first success after playing in several previous films.

SALISBURY, Monroe.—Born 1882, New York. Dark wavy hair, brown eyes. First an owner of racehorses and then an actor on the stage, film work enlisted his attention in the end, while success came when he was given the lead in "The Squaw Man."

SANTSCHI, Tom.—Born Kokomo, Ind. Brown hair, blue eyes. Height, 6 ft. 1 in. Starting as a watchmaker, in 1905, accepted the chance of a film career. "The Garden of Allah" was the first film to bring him popularity.

SAUNDERS, Jackie.—Born 1892, Philadelphia. Fair hair, blue eyes. Height, 5 ft. 3 in. Once regarded as the most beautiful woman in America. She was a stage favourite and a famous dancer before the screen pictured her. "A Bit of Kindling" brought her much fame.

SCHILDKRAUT, Joseph.—Born 1895, Austria. Black hair, brown eyes. From his father he inherited his acting abilities, and in Griffith's "Orphans of the Storm" jumped to popularity on the screen.

SEDGWICK, Eileen.—Born 1897, Texas. Blonde hair, dark blue eyes. Height, 5 ft. 3 in. A fearless actress, she has had many exciting film experiences, and in "The Circus King," starring Eddie Polo, made a sensational triumph for herself.

SEDGWICK, Josie.—Born Texas. Brunette hair, dark blue eyes. Height, 5 ft. 5 in. Left musical comedy to begin film work with Triangle. In "Wolves of the Border" she soon made her mark in the silent drama.

SEMON, Larry.—Born 1889, West Point, Mich. Light hair, blue eyes. Height, 5 ft. 7 in. Used to draw for a daily paper till the screen, so to speak, drew him to try a different career. Comedy proved his forte, and in "The Grocery Clerk" he made his first hit.

SHANNON, Ethel.—Born Colorado. Light hair. Opportunity came when her parents moved to California. There she walked into a studio one day, answered to a needed type, and so got a start. Fame came to her later in W. S. Hart's "John Petticoats."

SHAW, Peggy.—Born Pittsburgh, Pa. Dark hair, brown eyes. Height, 5 ft. 1 in. Dancing got her into the Ziegfeld Follies, till hearing that Fox were making a new picture she applied for a part and was accepted. "Who Are My Parents?" was the picture that gained her success.

SHEARER, Norma.—Born Canada, dark hair, blue eyes. Height, 5 ft. 3 in. In "He Who Gets Slapped" she made her name known among picturegoers.

SHERMAN, Lowell J.—Born October 11th, 1885, California. "Yes or No," "The Gilded Lily" and "Way Down East" are among his successes.

SIEGMANN, George.—Born New York City. Brown hair and eyes. Height, 6 ft. 2 in. Under the able direction of Griffith he came early to the front in "Intolerance" and other big films by the same producer.

SILLS, Milton.—Born January 10th, 1882, Chicago, Ill. Fair hair, grey eyes. Height, 6 ft. To become a learned professor in a college was his early ambition. Then the stage struck him as being brighter till the wider possibilities of film work induced him to make his screen debut in "The Deep Purple."



Walt Whitman

Henry Vibart

Norah Swinburne

Vola Vale

Kathlyn Williams

STANDING. Wyndham.—Born August 23rd, 1880, London. Brown hair, grey eyes. Height, 6 ft. 1 in. Educated at St. Paul's School, his stage career started in this country, and was continued for a while in America till film work made its appeal. Popularity first came to him in "Eyes of the Soul."

STANLEY, Forrest.—Born Brooklyn. Auburn hair, light brown eyes. His success on the stage attracted the attention of a film magnate who, without loss of time, got him into pictures and in "The Making of Madalena" enabled him to win additional fame.

STARKE, Pauline.—Born January 10th, 1900, Joplin, Mo. Brown hair, dark grey eyes. Height, 5 ft. 4 in. Circumstances, she says, forced her to seek film work. But it proved to be for the best and in her first picture "The Shoes That Danced," the steps she took certainly led to a good deal of success.

STEADMAN, Vera.—Born June 23rd, 1900, California. Dark hair, brown eyes. Height, 5 ft. 2 in. Has helped to enrich screen comedy since she joined Keystone and made merry in such films as "Waitresses Safe?"

STEDMAN, Myrtle.—Born Chicago. Blonde hair, hazel eyes. Height, 5 ft. 7 in. Her early years were spent in a mining camp. There she learned to be a skilled horsewoman which enabled her to make a successful debut in "The Range Riders."

STERLING, Ford.—Born 1885, La Crosse, Wis. Black hair, brown eyes. Height, 5 ft. 11 in. It seemed fitting that he should take to comedy work in films seeing that he was once a circus clown. "Hearts and Flowers" represented one of his early triumphs.

STEWART, Anita.—Born February 17th, 1896, New York. Golden brown hair, brown eyes. Her photograph was often used for adorning calendars till Vitagraph felt she was deserving of a better medium, so they put her in "The Wood Violet" and from that time fame came to her easily.

STEWART, Roy.—Born 1884, California. Black hair, brown eyes. Height, 6 ft. 2 in. His people were Californian settlers and with the knowledge and experience he gained of open air life and horses, he soon won popularity on the screen in such films as "Desert of Wheat."

STONE, Lewis S.—Born Worcester, Mass. Grey hair, hazel eyes. Height, 5 ft. 10 $\frac{1}{2}$ in. He had done plenty of good work in films, but fame came in a large measure to him as the result of his acting in "Scaramouche."

STUART, Madge.—Brown hair and eyes. Her work for British films began in 1916, and among her first triumphs must be numbered "Nature's Gentleman."

STUART, Sir Simeon.—A noted figure for some time in British films, he won a good deal of attention by his part in "The Usurper." He began his screen career in 1919.

SULLIVAN, Billy.—When Reginald Denny was taken from "The Leather Pushers" for other film work, Billy was found fit to succeed him as a fistic hero in the new Universal series "A Tough Tenderfoot."

SUTHERLAND, Edward.—Born London. His theatrical work took him to the States and there he left the stage for the screen, coming to the front in Realart's "Everything for Sale."

SUTHERLAND, Victor.—Born Kentucky. Was a member of a stock theatrical company for some years before patrons of the silent drama first accorded him their praise for his acting in "The Bar Sinister."

SWAIN, Mack.—Born 1876, Salt Lake City. Blond hair, greenish grey eyes. Height, 6 ft. 2 in. At one time he had his own theatrical company and was also in musical comedy before being attracted to a screen career with Keystone. Has figured in many Charlie Chaplin comedies, the last of them being "The Pilgrim."

SWANSON, Gloria.—Born Chicago. Reddish brown hair, blue eyes. Height, 5 ft. 3 in. Famous to-day as a dramatic actress of proved ability, she began her screen career in comedy plays produced by the old Keystone Company. Cecil de Mille, however, realised she was worthy of more serious stuff and so gave her her big opportunity in "The Admirable Crichton."

SWEET, Blanche.—Born June 8th, 1896, Chicago. Blonde hair, blue eyes. Height, 5 ft. 3 in. The older ones among present-day picturegoers may remember her in pictures formerly as "Daphne Wayne." Then she became "Blanche Sweet" though her real name is Alexander. She had the honour of being one of D. W. Griffith's first stars and her first big part was in "Judith of Bethulia."

SWICKARD, Josef.—Grey hair, dark blue eyes. Height, 5 ft. 10 in. Educated in Germany, he figured on the stage in drama and variety before taking to a film career and carrying off early honours in the Selznick production "Blind Youth."

SWINBURNE, Nora.—Born July 24th, 1902, Bath. Dark brown hair, hazel eyes. A distant relation of Swinburne, the poet, she was often seen on the London stage, and was at one time a member of Kosloff's Russian Ballet. She made her debut on the British screen in "Branded."

TALMADGE, Constance.—Born April 19th, 1900, New York. Light brown hair, brown eyes. Height, 5 ft. 6 in. One of the most popular of the screen's light comedienne, her talent was recognised by D. W. Griffith, who gave her a leading part in "Intolerance," since when she has won a host of admirers all over the world.

TALMADGE, Norma.—Born May 2nd, 1897, at Niagara Falls, New York. Dark brown hair, brown eyes. Height, 5 ft. 2 in. The eldest of the Talmadge sisters, and one of the best emotional actresses in films, she began her screen career at the age of fourteen with no stage experience. Her first serious role was in "A Tale of Two Cities."

TALMADGE, Richard.—Real name, Metzetti, and no relation to the three Talmadge sisters. Has literally whirled his way towards screen fame by his sensational stunts, some of which were seen in one of his early films "Taking Chances."

TAYLOR, Alma.—Born January 3rd, 1895, London. Light brown hair, blue eyes. She first got on to the screen as a child "guest" for a film "party" for a Hepworth picture. But her first great hit was in the first version of "Comin' Thro the Rye," when she was complimented by Queen Alexandra for her brilliant portrayal of Helen Adair.

TAYLOR, Estelle.—Born 1899, Wilmington, Delaware. Brown hair and eyes. Height, 5 ft. 4 $\frac{1}{2}$ in. A nervous breakdown while studying for a secretarial course led her to turn to acting. So she went on the stage, and then to films, getting one of her first screen leads in "The Return of Tarzan."

TAYLOR, Laurette.—Born April 1st, 1887, New York City. Auburn hair, blue eyes. Some years ago she captured London by her stage role of Peg in "Peg o' My Heart," and on the screen afterwards won fresh admirers by her characterisation in the same play.

TEARLE, Conway.—Born 1882, New York. Dark brown hair, brown eyes. Height, 5 ft. 11 in. Since motion pictures offered him greater opportunities, he gave up his career on the stage and made his debut on the screen with Marguerite Clark in "Helene of the North."

TELLEGEM, Lou.—Born Holland. Of Dutch and Greek parentage, he ran away from home at the age of fourteen to seek his fortune elsewhere, doing a variety of trades. Then his acting abilities led him to the stage, and having succeeded he turned to the screen to play first of all in a Pathé film, "Queen Elizabeth."

TERRY, Alice.—Born 1901, Vincennes, Ind. Blonde hair, blue eyes. Height, 5 ft. 1 in. Accompanying a friend to a film studio was the cause of her getting into pictures. But real success did not come till she was put in "The Four Horsemen of the Apocalypse" and at once leapt into the limelight.

TERRY, Ethel Gray.—Born 1898, California. Dark hair and eyes. Height, 5 ft. 1 in. Known as Ethel Black once, the change of colour in her name was made shortly before she left the stage for the screen. One of the first big films in which she appeared was "Intolerance."

THEBY, Rosemary.—Born April 8th, 1892, St. Louis. Dark brown hair, hazel eyes. Height, 5 ft. 5 in. Leaving school she lost little time in making her way to the Vitagraph studios and because of her resemblance to Mary Fuller was taken on and put in her first picture "The Wager."

THOMPSON, Fred.—Born Los Angeles. Brown hair, blue grey eyes. Height, 6 ft. 5 ft. Mary Pickford was responsible for starting him on a screen career for being impressed by his personality, she made him her leading man in "The Lovelight."

THOMPSON, Hugh.—Born St. Louis. Black hair, brown eyes. Height, 6 ft. 2 in. Has played opposite many well-known screen actresses since he began years ago with the Essanay Company. One of his first successes was "Secret Strings."

THURMAN, Mary.—Born 1894, Utah. Chestnut hair, grey eyes. Height, 5 ft. 3 in. School-teaching was once her occupation till Griffith pointed out to her that the screen would suit her better than the blackboard. So she made two-reelers for him until Douglas Fairbanks made her his lead in "Double Trouble."

TOD, Malcolm.—Born March 10th, 1897, Burton-on-Trent. Popular in British films as juvenile lead, he scored an early triumph in the fighting film "Corinthian Jack."

TORRENCE, David.—Born Edinburgh. Black hair, hazel eyes. Height, 6 ft. 1 in. Educated in Germany and in this country, he spent eight years on the stage, his first big chance on the screen being obtained in "Tol'able David."

TORRENCE, Ernest.—Born 1878, Edinburgh. Brown hair and eyes. Height, 6 ft. 3 in. Hoping to star one day in opera, he found acting brought him more fame. A splendid example of his talent for characterisation was seen in "The Covered Wagon."

TRAVERS, Richard.—Born Canada. Dark brown hair, brown eyes. Height, 6 ft. 1 in. He began by studying medicine, but gave it up for the screen and later on in "The House Without Children" found that success was beginning to crown his abilities as an actor.

TREBAOL, Edouard.—Born Hollywood. Brown hair, grey eyes. Height, 5 ft. 1½ in. Eight years ago he took up a film career and in "Ruth's Millions," starring Ruth Roland, managed to secure quite a tidy bit for himself both in the way of money and fame.

TURPIN, Ben.—Born September 17th, 1874, New Orleans. Black hair. Height, 5 ft. 4 in. The first slapstick comedian to appear in pictures, he began with Essanay and later spent a jovial time with Charlie Chaplin during "A Night Out" on the screen.

VALENTINO, Rudolph.—Born May 6th, 1895, Italy. Black hair, dark brown eyes. Height, 5 ft. 11 in. One of the most

fascinating heroes the screen has had for some time, his dancing led to a film engagement, and after several pictures, he gained world-wide popularity by his role of Julio in "The Four Horsemen of the Apocalypse."

VALE, Vola.—Born Buffalo. Brown hair and eyes. Height, 5 ft. 5 in. About nine years ago she first rose to prominence in "Six Feet Four," though her real height will be observed is much less than that.

VALLI, Virginia.—Born 1895, Chicago. Dark brown hair, blue eyes. Height, 5 ft. 5 in. In films, made good in her first big chance as feminine lead in "The Storm."

VAUGHN, Alberta.—Born 1906. Height, 5 ft. 3 in. It was an advertising stunt—a beauty contest to advertise some product—that got her as the winner into pictures, and so she became a Mack Sennett star in "The Telephone Girl" series.

VERNON, Bobby.—Born 1897, Chicago. Light hair, blue eyes. Height, 5 ft. 2½ in. He was known as Silvion des Jardiens once, till he chose something more easily pronounceable. Then from selling newspapers and acting on the stage, he found his way into films as a comedy artiste, winning renown in "Pure and Simple."

VIBART, Henry.—Born December 25th, 1863, Scotland. One of the veterans of the stage whose career dates back to 1886. His film work began with Hepworth's, in 1913, and won fame early by his capable acting in Dickens' "Barnaby Rudge."

VICTOR, Henry.—Born London. Has been referred to as "a cosmopolitan screen actor," for he has played in films produced in France, Spain, Holland, Iceland, and Italy, though most of his work has been done in this country. At an early age, he got his first big part in the British film "Beyond the Dreams of Avarice."

VIDOR, Florence.—Born 1895, Texas. Brown hair and eyes. Height, 5 ft. 4 in. If you are one of those who can recall "A Tale of Two Cities" you will remember her as the girl in the death cart. It was the part that brought her fame.

WALKER, Johnny.—Born New York. Black hair, brown eyes. Height, 5 ft. 11 in. His chance came in "Over the Hill," and it was his touching portrayal of the "black sheep" in this picture that established him as a favourite.

WALSH, George.—Born March 16th, 1892, New York. Dark brown hair and eyes. Height, 5 ft. 11 in. An athlete who began in 1915 under D. W. Griffiths, and in the following year sprang to the front by his leading role in the Fox picture, "The Serpent."

WALTHALL, Henry B.—Born March 16th, 1878, Alabama. Grey hair, brown eyes. Height, 5 ft. 6 in. Fought during the Spanish-American War, and on being invalided out began his acting career. In 1906 took up picture work and later on made his first hit by his leading role in "The Birth of a Nation."

WALTON, Gladys.—Born April 14th, 1904, Boston. Brown hair, hazel eyes. Height, 5 ft. 1½ in. Someone suggested just a day as an extra "for experience." So that's how she came to work her way up to stardom in the Universal film "Pink Tights."

WARNER, H. B.—Born 1876, St John's Wood, London. Fair hair, blue eyes. The late Thos H. Ince got him on to the screen and in "The Ghost Breaker" gave him his big chance.

WASHBURN, Bryant.—Born April 28th, 1889, Chicago. Dark brown hair, brown eyes. Height, 6 ft. It was the Essanay company which took him from the stage and started him as an extra in film work. Then, one day, they put him in "Skinner's Dress Suit," and it fitted him so well that he was able to move into stardom right away.

WELCH, Niles.—Born July 29th, 1888, Hartford, Conn. Brown hair, blue eyes. Height, 6 ft. Partly educated in this country and in France, one of his early hits was in "The Gulf Between," the first film produced in colours.

WESTOVER, Winifred.—Born November 9th, 1900, San Francisco. Yellow hair, dark blue eyes. Height, 5 ft. 3 in. Of Swedish descent. It was in "John Petticoats" opposite W. S. Hart that picturegoers discovered in her another favourite.

WHITE, Chrissie.—Born May 23rd, 1894, London. Golden hair, blue eyes. At the age of nine she appeared for the first time on the screen in a Hepworth picture, though it was her later appearance when grown up that she first won popularity in "Captain Jack, V.C."

WHITE, Pearl.—Born March 4th, 1889, Springfield, Miss. Auburn hair, blue eyes. Height, 5 ft. 6 in. Famous for her daringness in serials, she was once a bare-back rider in a circus. Then she left the sawdust ring for the footlights, and thence to the screen beginning in Western pictures, and next winning fame as the fearless heroine in "The Perils of Pauline."

WHITMAN, Walt.—Born Lyon, New York. White hair, hazel eyes. Height, 5 ft. 10½ in. Has a long list of film successes to his credit, one of his earliest being scored in "The Heart of Humanity."

WILLIAMS, Earle.—Born February 28th, 1880, California. Black hair, blue eyes. Height, 5 ft. 11 in. Vitagraph first put him into motion pictures and in "A Gentleman of Quality," he won his way to the front as a screen actor of high ability.

WILLIAMS, Kathryn.—Born Montana. Blonde hair, blue grey eyes. Height, 5 ft. 5 in. Had the honour of being starred in the first serial produced, "The Adventures of Kathryn."

WILSON, Lois.—Born June 28th, 1896, Pittsburg, Pa. Brown hair, hazel eyes. Height, 5 ft. 5½ in. Visiting a film studio while still in her teens she was offered a part in "The Dumb Girl of Portici." She at once seized the opportunity and has kept to picture work ever since.

WINDSOR, Claire.—Born Lawker City, Kansas. Blonde hair, hazel eyes. Height, 5 ft. 6½ in. Was put in "To Please One Woman," and succeeded in pleasing not only many more, but heaps of male admirers, too.

WONG, Anna May.—Born Los Angeles. Black hair, brown eyes. Height, 5 ft. 4½ in. Of Chinese parentage, she has portrayed many parts depicting her nationality and in "The Toll of the Sea" won a good deal of praise.

WOODRUFF, Bert.—Born Peoria, Ill. Grey hair, blue eyes. Height, 5 ft. 7 in. From 1881 to 1887 he played dramatic parts on the stage and then in "Children of the Dust" won favour on the screen.

YOUNG, Clara Kimball.—Born 1891, Chicago, Ill. Black hair and eyes. Her screen career was begun with Vitagraph in "My Official Wife."

END.



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